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MUSICAL COURIER

Whole No. 3081 NEW YORK, DECEMBER 5, 1943 Vol. CXXVIII—No. 8

Metropolitan Opening Has Fine "Draw"

First Week Sees Sell-out Audiences and Vivid New Impersonations—Beecham Leads First Tristan

By LEONARD LIEBLING

Red-letter day in the history of the Metropolitan Opera was Nov. 22, when it began its sixtieth season of lyrical life. Columns have been written in the newspapers and magazines about the musical and social history of the institution; and the Musical Courier of Nov. 20 devoted many pages to statistical and pictorial reviewing of the period leading up to the Diamond Jubilee. Nothing new on those subjects can be, nor need be, added at this moment.

The opening night atmosphere was charged with much of the anticipation and excitement of former years, and yet old-timers noticed a certain change despite the gaping street crowds that watched the patrons arrive, the flashlighting of cameras, snooping society reporters, and array of box-holders who have their names printed in the program. The costumes of the women seemed more subdued and their jewels fewer; the men mostly wore dinner jackets; many unfamiliar faces were in the boxes and parquet. Due principally to wartime conditions? On the stage was a serious Russian opera, Boris Godunoff. Due principally to our new alliance with the Soviet nation? But beyond everything else, veteran observers felt that the bulk of the audience showed more absorption in the performance than in the social parade. The new democratization of the Metropolitan? Or the dawn here of interest in opera for its own self? The answers to those questions will be evident long before the season is ended.

Pinza Shines as Boris

Moussorgsky's masterpiece was secure musically under the baton of George Szell. The score gave forth all its might, nobility, grimness and tragic pathos. The orchestra, principals and chorus were welded into faultless ensemble. The instruments never overpowered the voices.

Ezio Pinza, previously established as a highly accomplished Boris interpreter, again created profound effect with his finished vocalism and poignant enactment, an enactment of deep humanity, of passion and tenderness, and in the last scene, of agonized despair and terror.

Moscona gave vocal weight and roundness as Brother Pimenn. Alessio De Paolis made the role of the sly Schouisky a major achievement, remarkably characterized in tone and action. Kerstin Thorborg was a Marina good to look at and pleasant to hear. Baccaloni, always a tower of strength in comedy scenes, furnished uproarious fun as the bibulous Varlaam, and yet sang with unfailing art. Leonard Warren's resonance and fine moulding of tone registered outstandingly in the small role of Rangoni. Armand Tokatyan, in excellent estate, offered some smooth tenoring as Dimitri. Thelma Altman, making her debut (after being an Auditions of the Air winner) appeared as Teodoro and revealed a round and well-employed voice and an acceptable impersonation. John Dudley, always an intelligent artist, made his presence felt in the minor part of Missail, and others who helped appreciably in the ensemble were Doris Doe, Mack Harrell, Anna Kaskas, Marita Farell, John Garris (especially effective as The Simpleton) John Gurney, Osie Hawkins, Gerhard Pechner, Emery Darcy and Lorenzo Alvary.

The costuming, pageantry and stage direction made for complete fulfillment of stage realism. The dancing of the glamorous Polonaise had particular charm.

It cannot be said that the use of the Italian language harmonizes with the typical Russian story or with the nature of the music, especially when some of the singers are American, Czech, Hungarian, Armenian, Swedish, German, etc. A skittish horse ridden by Tokatyan-Dimitri also deserves unfavorable notice. The nag kept turning round and round while that tenor was singing, and his tones were obbligatoed with audible titters from all over the house.

(*Please turn to page* 18)

BEECHAM QUITS SEATTLE

By JOHN HOPPER

SEATTLE.—Sir Thomas Beecham's engagement with the Seattle Symphony Orchestra was abruptly terminated, when within 24 hours before a recent concert, he resigned "under physician's orders."

That Sir Thomas is a great conductor, there is no disputing. Nevertheless, he has been considerably criticised in the local press this season, and has twice made the statement that unless the papers were sued for their remarks, he would leave town. The papers were not sued.

The resignation left the orchestra in a more or less difficult position, but the splendid concertmaster of the season, Jean de Rimanoczy (from Vancouver B. C.) stepped in and did a most admirable piece of work in conducting the Sunday afternoon and Monday evening concerts of Nov. 7 and 8. As Lady Beecham (Betty Humby) also declined to appear as soloist as scheduled, Barbara Custance, pianist, from Vancouver B. C. was hurriedly called into the picture. Like Mr. de Rimanoczy she was excellent in the Saint-Saëns piano concerto. Thus, there was but little change of scheduled numbers in the concerts.

Fine performances were given by Marjorie Lawrence, Metropolitan soprano, in her two appearances under Sir Thomas, Oct. 31 and Nov. 1. Miss Lawrence was in fine shape, and the total effect of her numbers with the orchestra (mainly Wagner) was one of exceeding dramatic brilliance.

No Successor Yet Chosen

Despite numerous reports of possibilities for the successor in the Symphony's conductorship, Ruth Allen McCreery, executive secretary of the orchestra, said on Nov. 27 that no one has yet been appointed. She stated that all action of any kind on the new appointment would be deferred until after the election of the new board of directors of the Symphony Orchestra, who will determine both the future policies and the conductor.

In the meantime, Pierre Monteux and Howard Barlow are scheduled to appear as guest conductors in January, having been engaged long before the Beecham resignation.

Three Berlin Opera Houses Ruined in Raid

Among the buildings hit in the RAF raid on Berlin on Nov. 23 were the city's three opera houses. According to George Axelson, writing to the New York Times from Stockholm the following day, the Kroll Opera House near the Reichstag was burnt down, the Deutsche Opera House in Charlottenburg was destroyed, and the Staatsopera, on Unter den Linden, which had been bombed before, was again damaged.

NAPLES.—Naples heard its first performance of opera since liberation by the Allied forces, when Puccini's La Boheme was sung recently. Other performances are planned.

HELEN JEPSON AND SERVICE MEN OBSERVE SAME BIRTHDAY at the Stage Door Canteen, New York, on Nov. 28. The Metropolitan Opera soprano provided the music and the cake as she and Pvt. William V. Jaynes, Sergt. Saul Reiter and Seaman Manuel Rios, left to right, celebrated.

N. Y. Concert Parade Swelled By Notables

Autumn Recitals Include Galaxy of Celebrities — Orchestral Soloists Feature Younger Generation

To commemorate Armistice Day, Bruno Walter started the Philharmonic concert (Nov. 11, CH) with the "Victory" theme of Beethoven's Fifth Symphony while the audience stood in silence for one minute and then the orchestra played The Star-Spangled Banner. Schumann's Manfred Overture came next in an intense and exhilarating performance. Followed Beethoven's Pastoral Symphony, long a Walter specialty, and done with tender devotion and clarified characterization. As a close we had Strauss' Don Quixote, but the leader did not erase memories of more vivid performances of that work heard here in the past. Joseph Schuster, the solo cellist, outranked Walter in that respect, by bringing to full and lovely realization all the lyric beauty and moving pathos of the Don's voice. William Lincer aided appreciably with the viola music typifying Sancho Panza.

The following Sunday's concert (Nov. 14, CH) by the Philharmonic (to have been presented under Walter) was a composite of the works heard on this occasion and the previous week. Mr. Walter fell ill suddenly and 25-year-old Leonard Bernstein, newly appointed assistant conductor, was hurriedly called to take over. This most ambitious task, of leading the Schumann Manfred Overture, a repetition of Don Quixote by Strauss, with the same soloists, the Miklos Rosza novelty, Theme, Variations and Finale, from the previous week, and the Meistersinger Prelude as a finale, was done with poise, a firm beat and musical understanding that earned many ovations for the youthful conductor. His future will bear watching.

Carpenter Score Has Premiere

Nov. 17 (CH)—The commissioned short piece of this Philharmonic concert was The Anxious Bugler, by John Alden Carpenter. Within the limited duration, the composer acquits himself surprisingly well. His "program" is that of a boy who finds himself a soldier, works, sweats, hopes, sometimes fears, with home always in his thought, and often the stern voice of God in his ears. Carpenter purposely uses several familiar themes and ends with Taps. It is a wise and tender little composition exquisitely factured. Gershwin's American In Paris was led with vim and humor by Rodzinski. Saint-Saëns' C major Symphony, with organ, sounds old-fashioned but has glib and melodious appeal. The soloist was nineteen-year old Pvt. Leonard Pennario, who played Liszt's E flat Piano Concerto altogether

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Sixty-Fourth Year
December 5, 1943

Music Inspires Busy Capital

National Symphony Opens—Ballet Is Feature

By LEAH EFFENBACH

Washington, D. C.

Washington is fairly buzzing with musical activity, and all concerts are crowded with enthusiastic and demonstrative lovers of the arts.

The National Symphony opened its Wednesday evening series on Nov. 3 with Artur Rubinstein as piano soloist in the Beethoven G Major Concerto. Mr. Rubinstein was in rare form giving a sparkling and refined interpretation of the work. Dr. Kindler and the orchestra provided a beautiful background for the first major work, and followed with an exciting version of the Shostakovich 5th Symphony. At the second concert, another great pianist was soloist. Egon Petri played the monumental Busoni Concerto, giving a magnificent performance.

The Ballet Theatre appeared with the National Symphony in three performances of familiar and new works on Nov. 14 and 15. All three concerts were complete sell-outs. Nora Kaye, Anton Dolin, Andre Eglevsky, Rosella Hightower, were a few of the outstanding performers. Particularly beautiful was the Lilac Garden by Antony Tudor, music by Chausson, and in keeping with the mood was the violin solo part done by Millard Taylor.

Chamber Music Guild Heard

The Chamber Music Guild, Inc. (Mishel Piastro, Harold Kohon, violins, Jack Frost, viola, and Marcel Ancher, cello) continued its very successful series with a concert in which Shirley Effenbach, young pianist, and Emma Otero, soprano, were the soloists. Miss Effenbach was heard in a brilliant interpretation of the Prokofieff third Sonata, and her tone blended beautifully in the unfamiliar Borodin Quintet. Emma Otero was also received with great warmth in her varied selections. At the November 10th Concert, Mishel Piastro furnished the loveliest moments of music. He was heard in a fervid and beautiful toned playing of the Strauss sonata. Arpad Sandor gave excellent accompaniment. Thomas Doniphan, a very pleasant voiced tenor also offered varied solos.

Howard University opened its concert series on Nov. 19 by presenting Egon Petri in a scholarly program. Mr. Petri opened with the Bach-Busoni Chaconne, and almost brought the audience to its feet with his magnificence. The Appassionata Sonata of Beethoven was played in a rather unorthodox, but nevertheless, interesting manner. Brahms and Chopin completed the program, but many encores were played to satisfy the demanding audience.

Philadelphians Appear

Eugene Ormandy conducted the Philadelphia Orchestra in a splendid program. Copland's Suite and Brahms' C Minor Symphony were the major works heard. The Copland was done with distinct style and very enthusiastically received.

The Navy School of Music Concert Band and Chorus gave a spirited and artistic performance at Constitution Hall. This splendid group, directed by Lt. (j.g.) James Thurmond, is quickly finding its way to the top. A young violinist of talent, J. J. Tryon, was heard in Lalo's Symphonie Espagnole. The chorus offered varied groups, and closed with the well loved navy songs.

Melchior a Grandfather

Lauritz Melchior, heroic Wagnerian tenor of the Metropolitan Opera became a grandfather on Nov. 10 when a son, Leif Lauritz Ib Melchior, was born to his son, Ib J. Melchior. Mrs. Melchior was formerly Harriet Hathaway Kale, of Trenton, N. J.

MUSICIANS IN THE SERVICES FEATURED IN CONCERT of the National Orchestral Association, at Carnegie Hall, New York, Dec. 6, "Salute to Our Members in the Armed Forces." Above, left to right, three conductors of the program, Chief Warrant Officer John Barnett; Musician Second Class Sydney Baron, and Lieut. (j.g.) Richard K. Korn; below, PFC Jacques Abram, pianist, soloist in the Beethoven Concerto in G Major.

El Paso Audiences Swelled by Army Men

EL PASO, TEX.—The season of musical events in El Paso has opened with enthusiasm and interest. Not only are the home folks turning out in great numbers, but army people stationed here are co-operating.

The Community Concert Association began its winter series with a fine recital by Rose Bampton, Metropolitan soprano, drawing the largest membership in its history. Frederick Bristol was her accompanist.

The El Paso Symphony Orchestra, under the direction of H. Arthur Brown, opened its series on Nov. 8, with Mischa Elman as soloist. El Paso has not heard Mr. Elman since 1937, which is too long for so fine an artist to neglect us. The orchestra was in good shape, having been in rehearsal since September, and during the summer most of the musicians had played with the Summer Symphony Orchestra in the new series under Carlo Peroni.

Mr. Brown took up his work with renewed vigor, and gave a fine concert, although somewhat too long. As the enlisted men must be back in quarters by eleven o'clock, they had to leave in great numbers, somewhat disturbing those who could stay.

The membership of the Symphony Association is the largest in its history, and the concert was played to an almost sold-out house. The Symphony Orchestra Association presented Platoff's Don Cossack Chorus in concert.

MRS. HALLET JOHNSON

Marian Anderson and Orpheus Fisher, Architect, Wed

Marian Anderson was married on July 17 to Orpheus H. Fisher, New York architect, it was revealed by the contralto herself in Philadelphia on Nov. 17. The ceremony was performed at Bethel, Conn., by Selectman John Grenfell. Mr. Fisher is a native of Wilmington, Del.

Haarlem Philharmonic Starts Series of 5 Musicales

The first of five musicales by the Haarlem Philharmonic Society was given on Nov. 18 in the Waldorf-Astoria. Mrs. Lillian Newkirk Mansfield, chairman of music, presented the Original Don Cossack Chorus, directed by Serge Jaroff and Patricia Travers, 17-year old American violinist. Mrs. Luther Cleaveland Bisselle is president of the society.

Toledo Fetes Goossens and Cincinnati Symphony

TOLEDO, O.—Last year after the visit of the Cincinnati Orchestra to this city, one of the critics implied that the organization was inadequate, but after the concert on Nov. 10 he reversed his decision. That conforms with the opinion of the audience, which gave Eugene Goossens and his musicians a rousing welcome and continued to show its appreciation through a well-planned program.

The first two numbers were the Schönberg arrangement of the Bach Prelude and Fugue in E flat major and the Beethoven Seventh Symphony, performed admirably. The second part opened with the Overture on Russian Themes by Balakireff, which gave the able wind instrument choir an opportunity to perform excellently.

In its first hearing here, Bernard Rogers' Soliloquy for flute and strings, with Alfred E. Fenboque as solo flutist, proved a pleasing atmospheric creation. The concert closed with Weinberger's Variations and Fugue on Under the Spreading Chestnut Tree, which held the rapt attention of the audience every minute.

A. McL. T.

Bruna Castagna Becomes American Citizen

Bruna Castagna, contralto of the Metropolitan Opera, has received her final papers and taken the oath as an American citizen. Mme Castagna who was born in Bari, Italy, made her debut at the age of 17 as Marina in Boris at the Teatro Sociale, Mantua. Tullio Serafin engaged her to appear at the Colon in Buenos Aires where she remained for three years. On her return, Toscanini engaged her for La Scala. She has been heard with the Chicago, San Francisco, St. Louis and Cincinnati operas and appeared with the NBC, New York Philharmonic and other orchestras and has toured in this country and Canada.

Felix Borovsky Returns for Tour After Visit to Puerto Rico

Felix Borovsky, Russian pianist, recently returned from Puerto Rico, where he gave five concerts for the Pro Arte Musical Society and three performances for the Armed Forces. His regular tour of this country, which started in Texas on Nov. 18, was preceded by engagements in New Rochelle, N. Y., and on the Washington Irving Piano Series in New York City.

San Diego Events Lure Throngs

West Coast Centre Has Brisk Concert Season

By CONSTANCE HERRESHOFF

San Diego, Cal.

During the last three seasons, Clifford Ellison has brought to San Diego many interesting concert and dance events, which have brought large audiences to Russ Auditorium. For his fourth concert series this season, Ellison has selected a list of attractions that is proving very popular with his subscribers. Ezio Pinza opened this series most successfully on Oct. 14.

Other events in the Ellison series will be the Janssen Symphony with Lotte Lehmann; Argentinita, Ballet Theatre, Marian Anderson, Luboshutz and Nemenoff, and the Katherine Dunham dancers. Carmen Amaya was brought by Ellison as an extra event on Nov. 27.

The Amphion Club's 50th anniversary series opened brilliantly with the concert by Yehudi Menuhin on Oct. 17, and continued with an equally sucessful concert by Lily Pons on Nov. 7. Russ Auditorium was sold out for these events well in advance of the concerts. Feeling a bit "frisky" this season, in spite of its 50 years, the Amphion Club decided to step out recently with a harmonica and tap dancing concert by Larry Adler and Paul Draper. The artists were enthusiastically received by a large audience. The fine work of their pianist, Arthur Ferrante, was also admired.

Vivian Della Chiesa, lyric soprano, gave a handsome concert in Russ Auditorium for the benefit of the Austin Guild on Nov. 16. Lee Whitney, soprano, presented an artistic program in the San Diego Woman's Club auditorium on Oct. 24. Her accompanist was the gifted young pianist, Genia Sprinkle.

N.F.M.C. Observes Federation Day

Sponsored by the Liberty District (Mrs. Arthur T. Hafela, president), the National Federation of Music Clubs held its annual Federation Day on Nov. 17, at the Henry Hudson Hotel in New York. Mrs. Guy Patterson Gannett, national president, made a short address, followed by luncheon, a Quiz conducted by Leonard Liebling, and a musical program arranged by Mrs. John McClure Chase, who heads the Special and Life Members Department. Some of the guests of honor introduced were Dr. Walter Damrosch, Edwin Hughes, Harry Friedgut, Herbert S. Sammond, Mrs. Edgar Stillman Kelley, J. Warren Erb, Henry Holden Huss, Ethel Peyser, Marion Bauer, Osbourne McConathy, Frank LaForge and Claudine McDonald. Several notables took part as contestants in the Quiz. Giving the musical program were Sara Sokolsky-Freid, Mildred Lind, Harry Davis, the Haywood Singers, Edna Haddock, Martha Atwood Baker, Edith Cook-Smith, Helen Janov and Grace Bush.

Philharmonic Will Open N. Y. City Centre, Dec. 11

The New York Philharmonic-Symphony Society will open the City Centre of Music and Drama, Inc., in the former Mecca Temple, on Dec. 11. The top price will be $1, according to an announcement by Newbold Morris, chairman of the board of directors. Mr. Morris said that subsequent offerings will not cost more than $2. Mayor La Guardia will make the dedicatory address, and Artur Rodzinski will conduct.

Wins Roth Quartet Prize

Charles Mills, young American composer, has received the $100 Roth Quartet Prize for 1943 it is announced by Feri Roth, leader of the ensemble.

The Dr. Howard Hanson photograph on the Front Cover is by Morrall.

Old and New Music Mingles in Streets of Algiers

By LOUISE ARNOUX
President, French Folklore Society

Hardly had I landed in the port of Oran, beautifully situated at the foot of the Aïdous, an abrupt hill crowned with a Spanish fortress and a chapel dedicated to the Virgin Mary, when the soft echoes of Algerian music charmed my ears.

Young Arabs, crouching in the street corners, were playing softly upon their *kameldjas* (a sort of alto) quaint tunes which they accented with raucous and muffled exclamations and with subtle beatings on the *tarr*, or *tambour de basque*. I was soon to witness the strange power that this music has on both human beings and animals.

Very little interested in the European quarters of the city, which are a mixture of Spanish and French architecture without great character, I asked to be taken to the Arab village.

Vivid Contrasts

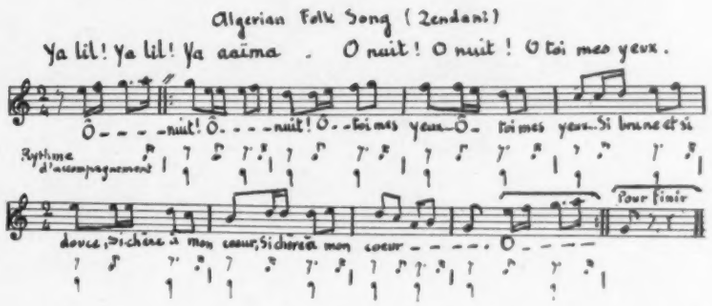
We passed through narrow streets bordered with shops, displaying the gorgeous jewels and other art objects that the natives make with such an infallible sense of beauty, and arrived in a large, sunny square. Here were scattered groups of Arabs of various tribes, evidently concerned with the selling of shabby, dirty goods laid on the ground.

It was the hour of the *"Marché aux Puces,"* or "Fleas' Market," held in the afternoon after the regular one of the morning. I learned that all the *bric-à-brac* consisted of European goods picked up, in a more or less legitimate way, in the French quarters by the natives and sold at auction.

I was ready to leave the square and go back to the alluring shops when a tune, similar to the one heard in the morning, but sharper in timbre, captured my attention.

A Serpentine Serenade

It led me to a group of men standing in a circle, some of them playing on small flutes made of bamboo, and *tarrs*, others dancing frenetically. As I approached the circle, I noticed that the rags and *bric-à-brac* were highly enhanced and enlivened with several beautiful snakes, raising their heads proudly and dancing in complete accord with the men.

The tune was repeated over and over again, with an infinity of melodic variations and rhythmical accentuations. The cheeks of the players stuck out on each side of their faces like two brown apples, and they went on until the complete collapse of all the performers.

Algerian Folk Song (Zendani)
Ya lil! Ya lil! Ya aaïma . O nuit! O nuit! O toi mes yeux.
O- - - -nuit! O- - - -nuit! O- -toi mes yeux-O- toi mes yeux-Si brune et si
Rythme d'accompagnement
Pour finir
douce, Si chère à mon cœur, Si chère à mon cœur - - - - - O - - -

The interest of the onlookers then centered upon the camera of my companion, and they submitted graciously to our making a picture.

Having French relatives in Algeria, I soon enjoyed the privilege of meeting some Arabs in their homes, where I heard their highest type of folk music, the *kadriat*. Later, at a wedding, I was able to appreciate the beauty of their symphonic music, or *noubas*.

A Native Wedding

This was in Tlemcen, a town situated in a picturesque site in the foothills of the Atlas mountains. Tlemcen was the capital of central Maghreb during medieval times, and many ruins and monuments bear witness to past splendors. Her natives have kept their originality and purity of type, and show great beauty in their features and nobility in their mien.

The wedding that I witnessed, in part at least, had been planned thirteen years earlier, at the birth of the now 13-year-old bride. She had not yet been allowed to see her 15-year-old bridegroom, whom she could meet only the day after the nuptial festivities, and to whom she was granted by her father in exchange for 400 sheep!

Melodic Festivities

Two ceremonies took place simultaneously and independently of each other: one for the women and the other for the men. The first, although brilliant and enlivened with beautiful singing and dancing, was entirely private and secluded.

It was the men's celebration only that I was allowed to witness, along with many other guests, as any passerby is welcomed to the bridegroom's banquet. The repast was plentiful and delicious, particularly the barbecued lamb and the *"coucous,"* national dish of the Arab, made of wheat porridge and vegetables and served with two kinds of sauces which can compete with the most renowned French ones.

The singing of beautiful *necklabs* (classical songs), the playing of majestic *noubas gharnatas* (a form of quasi-symphonic music) on the *kameldja* (alto), the *tarr* and the *djerbouca* (variety of the drum), the gracious and languorous but dignified dancing performed by *"Ouled-Naïls"* (dancing girls), all fascinated me.

Serenaded in Streets

After the repast, the bridegroom, clad in a black robe and a white burnous, mounted a beautiful white horse and paraded through the streets of the city. Everywhere groups of musicians were playing and singing *zendani*, *kadriats* and *necklabs* (all types of song) in his honor, while their friends shot off guns as he passed. His promenade ended, he came back home, where the repast, the singing and the dancing were resumed until morning, when he was allowed at last to meet his bride.

A few days later I had the occasion to meet the young woman, and I was tactless enough to ask her if she was happy to be married. The only answer I obtained from her, in a fatalistic and enigmatic voice, was: *"Il le faut bien—"* "It must be so!"

Mostly of Arabic origin, Algerian music goes back for its tradition to that medieval period between the Eighth and the Eleventh Centuries, when all Islamic arts reached such a high degree of development.

From that time on it has been transmitted to posterity by the oral medium only. But in spite of this rudimentary means of survival, it possesses amazingly rich material: variety of structure and modes, wealth and subtlety of melodic themes, all in two distinct types, the classical and the popular.

In the Arab classical music three different forms may be found: the *necklab*, the *nouba necklabat* (or suite of songs) and the *nouba ghernata*, an ensemble of melodic themes, varied in tempi and character. The *necklab* is a type of classical song which enjoys great favor among the Mussulmen of all countries. Its text is highly poetic and sophisticated. As in our modern symbolic poets, the Arabs do not seek to express literary thoughts, but to convey moods through the harmonious flow of rhythms and sounds, the play of exquisitely colored and chiselled words.

A Typical Arabian Song

The structure of the *necklab* is very symmetrical and consists architecturally of several parts called *"bits"* (which means "houses"). Each "house" is divided into three short stanzas, often composed of only one verse, called *"ghessen,"* followed by a two-verse refrain, the *"metlaâ."*

Here is an example:

First "Bit"

First Ghessen: My gazelle is like a spring of light.
Second Ghessen: Her eyes shine only with rays of love.
Third Ghessen: And I, 'tis this gazelle only that I see.
Metlaâ: I asked my heart; it answered. The whole night I want to spend drinking.

Second "Bit"

First Ghessen: I am drunk with the sounds of the drum.
Second Ghessen: I am drunk with the light of her two black eyes.
Third Ghessen: And I have kissed her cheeks.
Metlaâ: I am drunk with two dainty apples
Which blossom from the same bough.

Third "Bit"

First Ghessen: My little gazelle has a resplendent brow.
Second Ghessen: She has delicate, rosy cheeks.
Third Ghessen: She seduces me through sheer magic.
Metlaâ: How could I help being enslaved by her?
She has captivated my soul!

(*Please turn to page 7*)

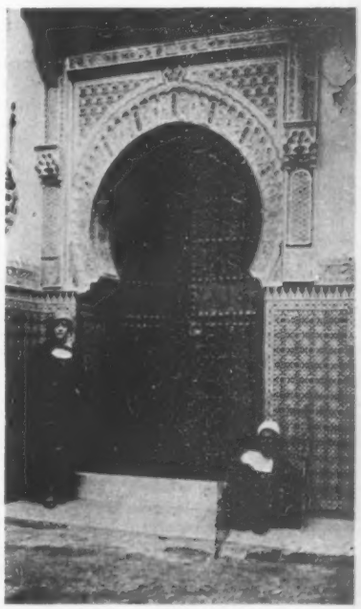
RENEWED interest in the Near East is focussing the spotlight on these lands of intermingled age and modernity, as the machines of Twentieth Century total war rumble through the quaint streets and war planes zoom in skies that looked down on sagas of the Arabian Nights. This article tells about the intricate music of the Arabs of Algeria, a land which saw the arrival of Allied troops more than a year ago.

← AMERICAN MUSIC IN ALGERIA.

At ancient Ain-El-Turck, United States soldiers listen, atop the American Red Cross Beach Club, to familiar strains that represent home. Left to right, clockwise, beginning with the musician: Pvt. James B. DeNoon, Denver, Colo.; Pvt. Harold Sweeny, N. Y. C.; Pvt. Jack LeClair, Oakland, Calif.; Sgt. Albert J. Bertoneau, New Orleans, La.; Corp. Michael Gaeta, Brooklyn, N. Y.; American Red Cross Girl Carmel White, Smithtown, N. Y.; and Corp. John Michel, Cleveland. (Red Cross Photo by Ollie Atkins.)

IN THE CITY OF FEZ. →

One of the twelve doors of the Mosque of the Karouiine. Mme. Arnoux is at left.



NEWS AND PREVIEWS OF

By VIVA

Radio is full of surprises. You get to the point of saying, "Oh, there's *never* anything new on the air," and resign yourself to hearing the same old comedians and the same old voices until the cows come home. Then, suddenly, one day the cows do come home. You turn your dial and a fresh young voice soars out. You prick up your ears and say, "I wonder who that is." The next time the program is listed, you tune in, tell your friends, and soon a favorite topic of conversation is the new young radio singer. Commercial sponsors get wind of it, and the next thing you know, your "discovery" is doing quite nicely, thank you.

As the year draws to a close, a quick glance back over the last twelve months reveals that a respectable number of these newcomers have recently appeared on the horizon. It is, of course, impossible in this limited space to discuss all of them, and particularly those who have bowed in on the local stations around the country. But, choosing a few at random who have achieved network programs, it is interesting to note the variety of their backgrounds and to speculate about their future.

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Among them, perhaps the most outstanding example of a career made wholly on the air is that of Eileen Farrell. Born in Woonsocket, R. I., Miss Farrell came to New York several years ago to study with Merle Alcock. At a routine audition for CBS, she had the luck to be heard by James Fassett, director of the CBS Music Department, who was so impressed that he engaged her at once for a CBS Song Series. Within a few months she had joined the CBS staff with regular programs of her own. Last summer she replaced Gladys Swarthout on the Family Hour for six weeks, and is now starring on the American Melody Hour. A dramatic soprano, with a voice of wide range and possible operatic calibre Miss Farrell has a large repertoire of serious and popular songs and arias, and has done all three on the air.

Nan Merriman, young NBC mezzo-soprano, during her comparatively short radio career, has already reached a goal dreamed of by many more experienced singers—that of appearing with Toscanini. She sang under his baton on an all-Verdi program last July. Miss Merriman passed her early years on the Pacific Coast, where she studied with Mme. Alexia Bassian. She won a national contest conducted by the Cincinnati Summer Opera for American talent, and sang several roles with this company two seasons ago. She then captured a voice scholarship at the Cincinnati College of Music, for study with Mme. Lotte Leonard, and sang as soloist with the Cincinnati Symphony. Last year she won the $1,000 voice award of the National Federation of Music Clubs. Meawhile she auditioned for NBC and, like Eileen Farrell, soon was presented on her own program. This is still on the air three times a week, on all NBC stations except WEAF. Miss Merriman possesses operatic and concert experience.

Over MBS every Sunday comes Music for an Hour, starring Frances Greer and Donald Dame. Both of them are at the Metropolitan but are also building a steadily increasing radio following. Dame, a native of Cleveland, studied at the Juillard School of Music, and made his radio debut a few months ago on Raymond Paige's Salute to Youth program. He sang with the New Opera Company, at the Chautauqua Festival and as soloist at Grace Episcopal Church in New York. His last year's Town Hall recital received fine reviews, praising his excellent delivery and style.

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The Blue Network has contributed Dorothy Kirsten and Mack Harrell. Miss Kirsten, a soprano, is widely known as a protegee of Grace Moore, who discovered her and sent her to Italy to study before the war. Miss Kirsten, born in Montclair, New Jersey, comes from a family of musicians, her grandfather having been a founder of the American Federation of Musicians, her mother an organist and her brother a professor of music in North Carolina. She has sung in opera with the San Carlo Company, and now co-stars with Mack Harrell on the Blue Network's Sunday program. Harrell, one of the Metropolitan Auditions winners of several years back, has been singing major roles at the Met. He comes from Texas, studied at the Juilliard School, has sung with the New York Philharmonic and given recitals in Europe. This is his first long term radio program.

These are just a few of the young singers who are making their mark in radio. Faced with the eternal problem of the supply of talent exceeding the demand, the networks are doing a good job in their discriminative selection of

TYPICAL OF THE INTEREST RADIO IS TAKING IN YOUTHFUL TALENT is the First Annual Young Artists' Competition of the Los Angeles Philharmonic Orchestra, sponsored jointly by the Southern California Symphony Association, Station KFI and the Daily News, which continues until May, 1944. Left to right, Mrs. Leiland Atherton Irish, Executive Secretary of the Association; two contestants, Norma Jean Coughenour, 13, and Virginia Ellis, 17, and W. B. Ryan, General Manager of KFI. (Sterling Trevor Photo.)

RADIO PROGRAM GUIDE

SUNDAY

E. Power Biggs, organist, 9:15 a.m. EWT, CBS.

New Voices in Song, 9:45 a.m. EWT, CBS. New young American singers.

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments. Programs feature light music with violin and cello solos.

Music for an Hour, 1:30 p.m. EWT, MBS. Orchestra, Robert Russell Bennett, conductor; Frances Greer, soprano; Milton Kaye, pianist; Donald Dame, tenor; John Baker, baritone. Light music with a few serious numbers.

Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs, sung by a master of style.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS.

Dec. 12. Artur Rodzinski, conductor; Artur Rubinstein, pianist; Symphonic Poem Step (Noskowski), Orchestra; Symphony No. 3 (Saint-Saens), Orchestra; Symphonie Concertante (Szymanowski), Rubinstein and Orchestra.

Dec. 19. Howard Barlow, conductor; Albert Spalding, violinist. Berceuse for the Fallen (Herrmann), Orchestra; Violin Concerto (Beethoven), Spalding and Orchestra; Nocturne, Song of a Great City (Delius), Orchestra.

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra. Popular and semi-popular music in Mr. Kostelanetz' familiar arrangements.

Dec. 5. Jan Peerce, tenor.

Dec. 12. Eleanor Steber, soprano.

Metropolitan Auditions of the Air, 4:30 p.m. EWT, Blue Network. Metropolitan Opera tryouts. Orchestra, Wilfred Pelletier, conductor.

General Motors Symphony of the Air, 5 p.m. EWT, NBC.

Dec. 5. Arturo Toscanini, conductor. All-Mozart program. Overture to The Marriage of Figaro; Concerto No. 27 in B flat Major; Symphony No. 35, Haffner. Soloist, Miecyslaw Horsowski, pianist.

Dec. 12. Leopold Stokowski, conductor. Brandenburg Concert No. 2 (Bach); Prelude in E flat Minor; Toccata and Fugue in D minor (Bach-Stokowski; Prayer—1943 (Schuman).

The Family Hour, 5 p.m. EWT, CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Reed Kennedy, baritone; Jose Ferrer, commentator. Nicely balanced mixture of popular tunes, ballads and arias with Miss Swarthout giving an unfailingly tasteful and charming performance.

Radio Hall of Fame, 6 p.m. EWT, Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator.

Dec. 5. Winged Victory by Moss Hart.

Keepsakes, 8 p.m. EWT, Blue Network. Orchestra; Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular tunes.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor; Artur Rubinstein, pianist.

Dec. 5. Don Juan (Strauss), Orchestra; Piano Concerto No. 1 (Tchaikovsky), Rubinstein.

Dec. 12. Symphony in C major No. 97 (Haydn); Symphony No. 2 (Martinu).

American Album of Familiar Music, 9:30 p.m. EWT, NBC. Frank Munn, tenor; Jean Dickenson, saprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads and popular tunes.

The Hour of Charm, 10 p.m. EWT, NBC. All-Girl Orchestra, Phil Spitalny, conductor.

Maria Kurenko, soprano, 11:15 p.m. EWT, CBS. Orchestra, Nicolai Berezowsky, conductor.

Dec. 5. Au Temps des Lilas (Chausson); Vucchella (Tosti); Au Clair de Lune.

Dec. 12. Aria and Prayer from Othello (Verdi); El Majo Discreto (Granados).

Dec. 19. Russian Christmas Carol; Noel; Aria from Christmas Night (Rimsky-Korsakoff).

Collegiate Chorale, 11:30 p.m. EWT, CBS. Robert Shaw, director.

MONDAY

Your Home Front Reporter, 4 p.m. EWT, CBS. Al Roth Orchestra; Alfred Drake, baritone, star of Oklahoma. Guests. (Daily through Friday).

To Your Good Health, 6:15 p.m. EWT, CBS. Lyn Murray Chorus and Orchestra. Mondays, Wednesdays and Fridays.

Dec. 6. Max Polikoff, violinist; Dec. 8. Vera Holly, soprano; Dec. 10. Jan Peerce, tenor; Dec. 13. Ruth Brassil, soprano; Floyd Sherman, tenor.

The Voice of Firestone, 8:30 p.m. EWT, NBC. Firestone Orchestra, Howard Barlow, conductor; Richard Crooks, tenor. Ballads, popular songs, and arias.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Dec. 13. Marian Anderson, contralto. Evensong (Griffes), Hear de Lambs A 'Cryin (Spiritual Arr. Brown), Anderson; Caprice Viennois (Kreisler), Orchestra; He Shall Feed His Flock, from The Messiah (Handel), Anderson; Intermezzo from L'Amico Fritz (Mascagni), Orchestra; Plus Grand dans son Obscurité from Queen of Sheba (Goldmark), Anderson.

Dec. 20. Helen Traubel, soprano; Christmas Fantasy, Chorus and Orchestra; O Rest in the Lord, from Elijah (Mendelssohn), Traubel; March of the Toys from Babes in Toyland (Herbert), Orchestra; When Children Pray (Fenner), Traubel; Overture to Haensel and Gretel (Humperdinck), Orchestra; A Miracle Came to Me (Bos), Traubel.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso. Ballads and popular tunes.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. American School of the Air. Off the air until after Christmas.

Metropolitan U.S.A., 7:30 p.m. EWT, Blue Network. Metropolitan Opera Guild program. (WEAF, N. Y., 11:30 p.m. EWT.)

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

American Melody Hour, 7:30 p.m. EWT, CBS. Orchestra, Eileen Farrell, soprano; Bob Hannon, baritone. Ballads and pop tunes, nicely sung.

Sinfonietta, 11:30 p.m. EWT, MBS, Emil Cooper, conductor.

Dec. 7. Symphony No. 8 (Beethoven).

Dec. 14. All-Tchaikovsky Program.

Dec. 21. Les Eolides (Franck); L'Apres Midi d'un Faune (Debussy); Valse Damnation de Faust (Debussy); Farandole from L'Arlesienne (Bizet).

WEDNESDAY

Your Dubonnet Date, 8:30 p.m. MBS. Cugat Orchestra.

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Dec. 8. All-Kalmann Program.

Dec. 15. Pagliacci (Leoncavallo). Alexander Sved, baritone, guest.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould Orchestra; Alec Templeton, pianist. Gould's extraordinary arrangements and Alec Templeton's grand improvisations. A fine team!

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Dec. 8. Gregor Piatigorsky, cellist. Cello Concerto (Boccherini).

Dec. 15. Cello Concerto (Hindemith). Piatigorsky, soloist; Hindemith conducting.

THURSDAY

Treasure Hour of Song, 9:30 p.m. EWT, MBS. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone. Arias and ballads.

Music of the New World, 11:30 p.m. EWT, NBC. Orchestra, Henri Nosco, conductor. Inter-American University of the Air presentation. Perla Violita Amado, soprano; Don Amado's Marimba Orchestra, Mexican music.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Ballads and popular songs.

Waltz Time, 9 p.m. EWT, NBC. Abe Lyman Orchestra; Frank Munn, tenor; Evelyn MacGregor, contralto.

Music Hall of the Air, 11:30 p.m. EWT, NBC. Music Hall Symphony Orchestra, Erno Rapee, conductor; guest soloists.

Dec. 10. Jennie Tourel, mezzo-soprano.

SATURDAY

The Metropolitan Opera Company presents, 2 p.m. Matinee, Dec. 11, Tristan and Isolde (Wagner), with Helen Traubel, Lauritz Melchior Kerstin Thorborg, Norman Cordon, etc. Bruno Walter, conductor.

What's New, 7 p.m. EWT, Blue Network. Variety, musical guests.

Boston Symphony Orchestra, 8:15 p.m. EWT, Blue Network. Serge Koussevitzky, conductor.

Dec. 11. Symphony No. 2 (Brahms).

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Marion Claire, soprano. Opera and operetta.

Your Hit Parade, 9 p.m. EWT, CBS. Mark Warnow Orchestra; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Gus Haenschen Orchestra; Jessica Dragonette, soprano. Ballads and popular songs.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

RADIO, STAGE AND SCREEN

LIEBLING

newcomers. They are also belying the contention of so many pessimistic souls who swear that you can't crash radio without a special letter of introduction from Roosevelt, Churchill and Stalin to David Sarnoff, Edward Noble and William Paley.

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An interesting experiment has been started by CBS with a program called New Voices in Song, designed to give talented young singers an opportunity to be heard on the air. The series (Sundays 9:45 a.m. EWT) started Nov. 14 with Steven Kennedy, young American baritone as soloist, and the following two Sundays starred Margot Rebeil, soprano, and Pauline Pierce, contralto.

It is a pleasure to announce that, beginning Dec. 5, Robert Shaw's Collegiate Chorale starts a series on CBS (Sundays, 11:30 p.m.). This group, hailed as one of the most exciting choruses to come along in years, recently had a successful Town Hall concert. Its director, Robert Shaw, also directed the choruses for Billy Rose's Carmen Jones.

Two comparatively new programs recommended by this department are Columbia's To Your Good Health (Mon., Wed., Fri. 6:15 p.m., EWT) and The Home Front Reporter (daily except Sundays at 4 p.m.). The former is conducted by Lyn Murray, the latter by Allan Roth. Both are using a roster of top-notch guest artists. To Your Good Health presents at least one serious number on every program, while Home Front reporter leans more toward the popular vein, and features Alfred Drake, young singing star of Oklahoma.

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It is always heartening when the star of a well established radio program has the courage to introduce a brand new song which has had no publicity "build-up." John Charles Thomas does this occasionally, even repeating the song, as he did recently with Genevieve Davis' Eventide. Now Gladys Swarthout on the Nov. 14 Family Hour presented Coming Home by Horace Johnson and Helen Redington. Best known for his symphonic music, this is Mr. Johnson's first venture in the semi-popular field, and should not be his last. Coming Home is the most nostalgic song heard hereabout in some time. The words and music are simple and heartwarming, and the number is what the song-plugging trade calls a natural. With a few more radio performances the song is bound to become a favorite. Coming Home is published by Carl Fischer Inc., and Eventide by Galaxy Music Corp.

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There has been some discussion lately about the tendency of musicians to become comedians on the air. Many have appeared on What's New, Lower Basin Street and other programs, and have been kidded by the masters of ceremonies. Most of the scripts have called for the soloists to quip right back, which they have managed to do with varying success. The thing has gotten to a point now, however, where I'm beginning to think every musician's suppressed desire is to put Bob Hope and Jack Benny out of business. The trend should be curbed, or people will begin to wonder just what profession Iturbi, Melchior, Arrau, Rubinstein and others are in.

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Lovers of folk music will be glad to know that Burl Ives, folk song singer and guitarist returned to CBS Nov. 21. He will be on the air in his own program four days a week (Sun. 8:45 a.m., Mon., Wed., Fri., 10:30 p.m., EWT.) Ives wanders around remote spots of the country, picking up ballads, and singing songs, and has collected many rare ones that way. Two fine keyboard performances were those of Claudio Arrau on

ERNO RAPEE,

conductor, who returned to radio with the Music Hall of the Air program over NBC on Dec. 3.

What's New, and Rudolf Firkusny, who played the lively and provocative Martinu Piano Concerto on CBS Invitation to Music.

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Deems Taylor left the Family Hour after the Nov. 21 broadcast and will be greatly missed. Jose Ferrer, now playing in Othello, takes his place as commentator and Reed Kennedy, baritone, joints the cast. Taylor will appear as permanent commentator of the Blue Network's Radio Hall of Fame. Its initial broadcast, Dec. 5 will present a condensed version of Moss Hart's sensational new show, Winged Victory. Paul Whiteman's orchestra has been engaged to provide the music for the program.

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MBS' Treasure Hour of Song returned to the air Nov. 18. Conducted by Alfredo Antonini, with Licia Albanese, soprano and Francesco Valentino, baritone as soloists, the program is a nice blend of opera and operetta music, well sung and played. Your Dubonnet Date featuring Xavier Cugat and his orchestra, moved to Wednesday nights, 8:30 p.m., Mutual Network. It is hardly necessary to mention that Cugat does incomparable things with rhumbas and sambas and other Latin American 'bas.

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First Metropolitan Auditions of the Air took place Nov. 28, with Elizabeth Carron, soprano and John McCormack, tenor, singing excerpts from La Boheme. Miss Carron a pupil of Mrs. Rodney Saylor, and George Ferguson, has been studying since she was nine and is now singing roles at the Paper Mill Playhouse, Millburn, N. J. McCormack (his right name, incidentally) studies with Estelle Liebling and will sing on Chicago Theatre of the Air, December 11. He was once a lion tamer!

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Toscanini concludes the first portion of his NBC Symphony season Dec. 5, and Leopold Stokowski takes over for 12 consecutive weeks on Dec. 12. While he has not yet announced specifically what he will play, Stokowski has released the list of composers he will feature, presented herewith: Albeniz, Amfitheatrov. Antheil, Bach, Barber, Beethoven, Borodin, Brahms, Butterworth, Copland, Creston, Debussy, Fernandez, Guarnieri, Handel, Hanson, Harris, Hindemith, Mohaupt, Schoenberg, Schubert, Shostakovich, Schuman, Stravinsky, Taylor, Tchaikovsky, Thomson, Vaughan-Williams. Wagner and Zimbalist. Almost two thirds of the names are those of contemporary composers—a provocative series.

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When the Radio City Music Hall of the Air, directed by Erno Rapee, left radio last year, no one really believed it was forever. After ten years of continuous broadcasts, the program seemed a permanent fixture of radio and its departure left an irreplaceable gap. Now the Music Hall of the Air returns in a new series scheduled to have begun Dec. 3, at 11:30 p.m. EWT, on NBC. Erno Rapee will again direct the Music Hall Symphony Orchestra, and soloists for the first broadcast were to be Selma Kaye, soprano, and as co-artist PFC Ossy Renardy, violinist, the latter by special permission of Camp Shanks, N. Y., where he is stationed with the Army Service Forces.

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Two new motion picture scores are worthy of consideration, one by Aaron Copland for North Star and the other by Alexander Tansman for Flesh and Fantasy. Copland has written rather conventional but always interesting music in the Russian style, with peasant dances, songs and plenty of sound effects for the dramatic moments. Flesh and Fantasy, a series of episodes strung together by a rather frail idea, needed subtler and more evocative music, to set the mood for the rapidly changing sequences. Tansman has done this with varying success but with a certain monotony of style. A charming use of music is made in the British picture Jeannie, now running in New York.

The radio is playing My Heart Stood Still. In front of me are notes on the revival of Rodgers and Hart's Connecticut Yankee in King Arthur's Court. Beside them is a clipping "Lorenz Hart Dies of Pneumonia."

Listening to the song, and gazing at the clipping, I am reminded of an evening at the Garrick Theatre on a night in the early '20's. A semi-amateur group, connected with the Theatre Guild, was producing a revue. Profits were to be used to pay for a set of tapestries the Guild wanted to buy to doll up its theatre. The group had hired two young fellows, named Richard Rodgers and Lorenz Hart, to write the music and lyrics. Hart was six years older than Rodgers. They had already collaborated on a Columbia Varsity show (the best Columbia ever had) and on numerous little things whipped up for sundry Elks banquets and other lodge celebrations. They were both heartily sick of amateur goings-on at that point. Hart was eking out a living translating plays from the German for the Shuberts.

Rodgers and Hart accepted the Guild's offer with some reluctance. They wrote a revue called the Garrick Gaieties. The first night audience attended in a spirit of good natured tolerance. After all, there were no big names in the cast, the scenery was inexpensive, no one had ever heard of the composer and lyricist. The show was scheduled for only a few performances.

Next day the town was practically dancing in the streets to the lovely, breezy tunes of Garrick Gaieties. Instead of only a few performances, it settled down to a long run. In rapid succession came the second edition, then Dearest Enemy, The Girl Friend, Present Arms, On Your Toes, The Connecticut Yankee, Babes in Arms, I'd Rather Be Right and many more.

For over twenty years Rodgers and Hart turned out music of irresistible freshness, originality and vitality. They set a new standard for Broadway musical comedy. Hart's lyrics, never common, were witty, graceful, always in good taste, the perfect complement for Rodgers' music. Many people felt that some day they would write the first completely American opera.

There is little one can say at the passing of a talent like Lorenz Hart's. Most fitting memorial to him is the revival of the Connecticut Yankee, which opened in New York Nov. 17. Although not as original or gay a production as the original, with the plot too cumbersomely modernized, most of the old songs are still there. With a few new ones added, and Vivienne Segal to sing some of Hart's wittiest lyrics in To Keep My Love Alive, the show is still something to see and hear, a delightful sample of one of the most successful partnerships in the American theatre.

Music in Algiers

(Continued from page 5)

Fourth "Bit"

First Ghessen: May God accept the elating drink.
Second Ghessen: Between repose and the playing of the string instruments.
Third Ghessen: Under the blossoms of the orange tree.
Metlaâ: While the nightingale modulates his verse
And sings above the delicate boughs.

Two Kinds of Folk Music

Folk music in Algeria consists of two kinds of songs, the *"kadriat"* and the *"zendani."* The former are the highest type of favorite among women and neglected by the cultured Arab, who concerns himself only with the classical songs. The *"kadriat"* are also called *"ghena messouani,"* ("Ladies' Songs"), and are often performed at exclusively feminine gatherings by female singers called the *"messemaat,"* who accompany themselves on the *kameldja*, the *tarr* or the *djerbouca*.

The text of the *"kadriat"* is in the form of a quatrain which expresses, with intense poetry and a great variety of graceful symbols, a passionate and sensuous love.

"Zendani" are a lower kind of folk-songs, somewhat similar to our street ditties. Like the *"kadriat"* they are disdained by cultured men, but are sung everywhere in Algeria and are great favorites among women and children.

Reproduced in Western notation, is a *zendani, "Ya lil, ya lil,"* (O night! O night!). The refrain is common to all Oriental poetry, but occurs more frequently in songs of the *gharnata* type, which are of Moorish origin, and in *kadriat* and *zendani*. When singing *"Ya lil, Ya lil, Ya aäima,"* the folk singer improvises many stanzas, which he varies according to his inspiration, except for the invocation to the night, which must be repeated at the beginning of each stanza as a refrain.

The accent given by the rhythm of the accompaniment is indispensable to lend to this charming melody its true character. It is played on the *kameldja*, the *tarr* and the *djerbouca*. (See French Folklore Society Bulletin, February, 1943). In the absence of such musical instruments, a satisfactory effect may be obtained by stamping the foot on the first part of each beat and clapping the hands on the second part.

The words of the song may be freely translated: "O night! . . . O thee, my eyes! . . . So dark and so sweet. So dear to my heart!"

New York Concerts Enlivened by Premieres

(*Continued from page 3*)

in the virtuoso vein but without neglect of the appropriate flamboyant romanticism. His impetuosity carried him into some exaggerations of tempo and dynamics, but the general excitement of the performance won him a prolonged ovation.

Koussevitzky Leads Stravinsky Ode

Nov. 18 (CH)—Marking his twentieth anniversary as conductor of the Boston Symphony Orchestra, Serge Koussevitzky, opened its New York season with Tchaikovsy's Fifth, Stravinsky's (first local performance) Ode in Three Parts, written in memory of the late Mrs. Koussevitzky, and the Moussorgsky-Ravel Pictures at an Exhibition. The leader gave his customary intensive and well-knit interpretations, and his players never have displayed finer spirit, finish and beauty of tone. In listening, one's ears seemed bathed in beauty. The Stravinsky score has sincerity and simplicity as its keynote, meant to sound the long devotion of the conductor's wife and her influence upon his art. The music touches no compelling heights, has some thematic charm, but in general does not reach the eloquence of some of his other creations. The audience gave distinctly reverent applause.

Kapell in Khatchatourian Concerto

Nov. 20 (CH)—The matinée of the Boston Symphony found Koussevitzky and his artist group again in top form with an all-Russian program, of which Shostakovich's Fifth was the eminent peak, performed graphically, feelingly, compellingly. Another fine experience was Prokofieff's exhilarating Classical Symphony, set forth with crystalline articulation and technical virtuosity at its best. Khatchatourian's Piano Concerto had William Kapell as soloist, glib executant and producer of sensitive tone and much *élan* in delivery. The composition is bright, melodious, tinged with Oriental flavoring, but occasionally reminiscent of music by other writers. Koussevitzky's accompaniment was something to jubilate over. Preceding the regular program, the orchestra played the Internationale and our National Anthem.

Nov. 21 (CH)—Brahms' B flat Piano Concerto ranged toweringly at the Philharmonic matinée, its epical solo part in the hands of greatly gifted youthful Eugene Istomin, 18, (winner of the Leventritt Award). He displayed sure musical grasp, unusually firm attack and rhythm, and finger and wrist work of crisp smoothness, and when required, of uncommon power. He gained stormy plaudits for his eager, ardent, exciting performance. Rodzinski and the orchestra gave the most elevated kind of symphonic support. Mozart's Marriage of Figaro Overture opened the program, which closed with repetitions from the previous week, of Carpenter's The Anxious Bugler and Gershwin's An American in Paris.

Serkin with Philadelphians

Nov. 22 (CH, evening)—Rudolf Serkin furnished a rare treat at the Philadelphia Orchestra concert with his stylistic, polished and wholly delightful performance of Beethoven's first Piano Concerto, C major, with Eugene Ormandy leading a fragrantly lovely accompaniment. The magnificent orchestra and he earned resounding honors furthermore in Bach's Sixth Brandenburg Concerto and Shostakovich's Sixth Symphony, the latter making a palpably strong impression on the audience through the composer's exuberant fancy and dexterous treatment.

Ganz Opens Youth Series

Nov. 13 (CH)—Rudolph Ganz opened the 21st. season of the Young People's Concerts of the Philharmonic which take place at 11 a.m. Admirably done were Smetana's Bartered Bride Overture, the first movement of Mozart's E flat Symphony and the first of Tchaikovsky's Fourth (both works are to be given in their entirety during the Winter) and two selections by Johann Strauss. Mr. Ganz informed and enlivened his hearers with explanatory comment regarding the composers and their scores, and he registered as big a hit with his remarks as he did with his clear-cut and colorful interpretations. A chorus of boys from the Buckley School had the audience joining in at the period of Everybody Sing. Mr. Ganz used illustrated pictorial slides as usual, and also added to the pleasure of the occasion by playing the various leading themes on the piano.

RUDOLF SERKIN

YEHUDI MENUHIN

ANDRES SEGOVIA

Horowitz Feted Soloist

Nov. 25 (CH)—Horowitz played at this Philharmonic concert, which means that a capacity audience experienced exceptional thrills, and was glad to let the artist know it. He played Rachmaninoff's Third Piano Concerto and the performance emphasized all the famed Horowitz brilliance, musical grasp, and witcheries of tone. Rodzinski and the orchestra matched the soloist in drive and sentiment. The conductor also gave a picturesque account of Gliere's Ilya Mourametz Symphony, music of lush melody and rich orchestration. The commissioned short number of the occasion was Nicolai Berezowsky's Soldier on the Town, a characteristic bit of instrumental writing, purposeful, clever, witty, in the most approved modern manner. Opening the concert, came Tchaikovsky's Andante Cantabile, played in memory of the late Walter Winston Price, long a member of the directorate of the Philharmonic.

In the Solo Field

Nov. 11 (CH)—Janet Fairbank, soprano, with the sophisticated piano help of Hellmut Baerwald, sang a program of contemporary music, Carpenter, Moore, Edmunds, Ames, Lessard, Nordoff, Poulenc, De Manziarly, and seven Sonnets by Benjamin Britten set to texts by Michelangelo.

Nov. 12 (CCH)—The sisters De Volt gave a harp and violin recital assisted by Eleanor Packard Jackson at the piano.

Nov. 12 (TH)—Marisa Regules, Argentine pianist, has agile technic, slick, crisp, scintillant. Two Bach Choral Preludes were voiced with vitality and resonance. The Beethoven Thirty-two Variations were too etude-like in reading. In Schumann's F sharp minor Sonata, as in a Chopin group, ebullience predominated, energy being more evident than poesy. However, youthful Miss Regules' talent is promising and doubtless will flower when her unfailing zest is tempered with more lyric emotionalism.

Stoessel Memorial

Nov. 12—The orchestra of the Juilliard School of Music gave a concert in memory of Albert Stoessel, in the hall of the institute. Willem Willeke conducted his well-trained forces in Brahms' Second Symphony, Stoessel's Concerto Grosso, and the latter's arrangement of Bach's C minor Passacaglia and Fugue. Igor Buketoff led his own setting for woman's voices, of Bach's Rest Here in Peace from the St. John Passion. The singers were from the chorus of the Institute of Musical Art.

Nov. 13 (CH)—In the afternoon there was an all-Tchaikovsky concert commemorating the fiftieth anniversary of his death. Maria Kurenko sang ten of the composer's songs and gave them affectionate and highly artistic delivery in tone and text, with consummate application of color and meaning. Chamber music was played with authority and polish by Nadia Reisenberg, piano, Mischa Mischakoff, violin, and Leonard Rose, cello. Ivan Basilevsky served as accompanist for Miss Kurenko.

Nov. 13 (TH)—Richard Korbel, nine years old, gave a piano matinée with a staggering program: Bach-Spielter, Scarlatti, Schubert's A major Sonata, Chopin's B minor Sonata, and lesser matter by Debussy, Philipp and De Linares. The lad was overburdened with such a list, for which neither his technical nor musical resources are entirely adequate.

Tourel's First N. Y. Recital

Nov. 13 (TH)—In the evening, lovers of singing had a rare treat. Enunciating perfectly in six languages, Jennie Tourel, mezzo-soprano, had complete mastery of the musical styles required by classical Stradella. Mozart and Rameau, and more modern Rossini, Debussy, Bernstein, Diamond, Nin, and a group of Russians. Miss Tourel is amazingly well equipped vocally, with power, range, quality, and flawless intonation. In total, her recital art is of the most elevated degree and it created a real sensation. Erich Itor Kahn's accompaniments were of appropriate kind. Composers present, called upon for bows, were Gretchaninoff, David Diamond and Leonard Bernstein. The last-named two supplied Music, When Soft Voices Die, and I Hate Music, Cycle of Five Kid Songs, with words by the composer. Diamond has sensitively tonalized the essence of the Shelley poem. Bernstein's Cycle is alive, witty and adroitly fashioned.

Smeterlin's All-Chopin

Nov. 14 (TH)—Jan Smeterlin's afternoon pianism voiced itself in an all-Chopin program, topped with the 24 Preludes and the B minor Sonata (the latter is popping up constantly this early season). The Smeterlin individuality, refined, knowing, polished, and given to sentiment rather than to roaring passion, made itself gratefully evident in many moments of lovely tone and poetical nuancing.

Nov. 14 (TH)—An evening concert by Sidor Belarsky, bass-baritone, offered some unfamiliar material by Steinberg, Olenin, Glazounow, Veisberg, Chsko, Lobachoff, Gokiely and Prozaroffsky. The Belarsky voice and style, typically Russian, were employed in manner to suggest the general mode of Chaliapin. Although the singer indulged in occasional exaggerations of delivery and mood, he presented some telling interpretations and gained much favor from a large audience. His best essay was in Gremin's aria from Tchaikovsky's Eugene Onegin. Ivan Basilevsky sponsored the piano parts.

Piano Artists

Nov. 15 (TH)—Erno Balogh's piano address is always arresting and stimulative, based on rapt communion with the music and facile manipulation of the keyboard. Bach-Busoni, Brahms-Busoni, and Brahms' Handel Variations were his chief numbers, in well-proportioned, scholarly readings. The Sonatina by Morton Gould is picturesque writing. First performances anywhere were Burrill Phillips' pleasant Three Informalities, and Erno Balogh's own Demoniac, a most effective combination of Debussyian atmosphere with a flavoring of jazz. Fernandez' Valse Suburbaine and Mignone's Congada ended the program with a flourish. Morton Gould was applauded into a bow from a box.

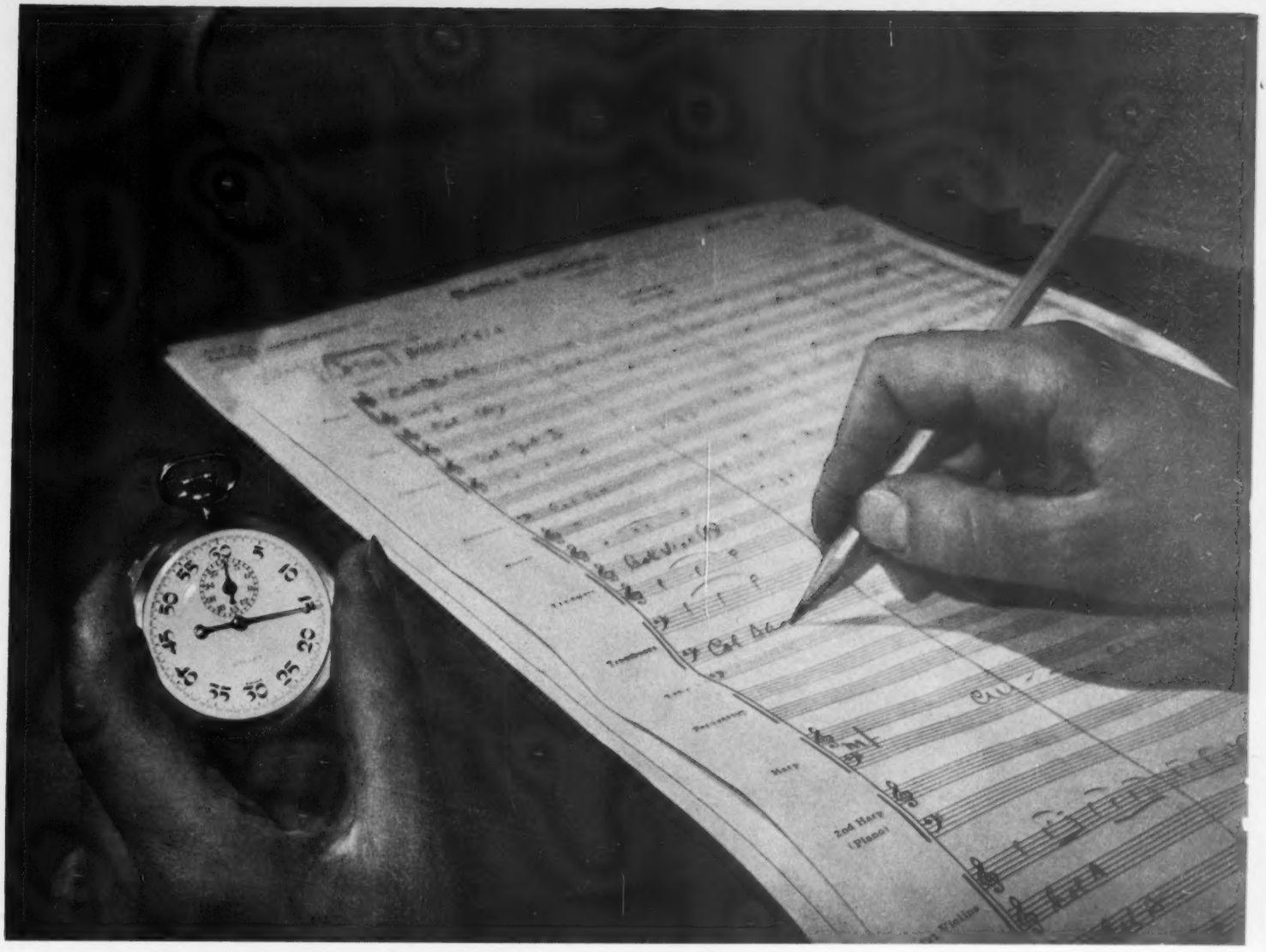
Nov. 15 (CH)—Alfred Mirovitch's piano playing has organic lines clearly preserved and details thoughtfully worked out. He has a real flair for romanticism, and appealed especially in Schumann's Papillons and C major Fantasie, and Brahms' Handel Variations. Encores at the end of the concert attested to the *rapport* of the audience.

Nov. 16 (TH)—Orville Moore, baritone, revealed a light voice of agreeable quality, and ability to project various song styles in English, French and German. Five examples by S. L. M. Barlow proved to be fastidiously wrought in vocal line and harmonic coloring. James Quillian furnished subtle accompaniments.

Thomas's Recital

Nov. 16 (TH)—Goethe said, "Highest happiness of man still is personality." The description may fittingly be applied to John Charles Thomas. Perfect craftsmanship and handling of ample vocal resources, dictional mastery, as well as the inner spirit of songs authentically set forth, are the fine artistic virtues of this baritone. He has an easy, unaffected manner that eliminates all the stilted pose and constraint so often present at vocal recitals. He is in a sense, the American Chaliapin. Ancient airs, Lieder, folksongs, and American

(*Please turn to page 11*)

VLADIMIR HOROWITZ, soloist with the New York Philharmonic-Symphony in Rachmaninoff's 3rd Concerto.

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THE DANCE: New York Recitals Include American Concert Ballet at "Y"

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Among interesting news of the week is that the Ballet Russe de Monte Carlo has just accepted an invitation from Mayor F. H. La Guardia to appear at the New York City Center of Music and Drama in the coming spring. The company is scheduled for a three-week engagement, which will begin upon its return to New York at the conclusion of a nationwide tour, probably in April.

In addition to the standard repertoire, four ballets new to New York—The Cuckold's Fair, The Red Poppy, Etude, and Ancient Russia—are to be presented.

Among the leading dancers of the company are Alexandra Danilova, Natalie Krassovska, Ruthanna Boris, Dorothy Etheridge, Maria Tallchief, Anna Istomina, Igor Youskevitch, Frederic Franklin, Leon Danielian, James Starbuck, Grant Mouradoff, and Armond Picon.

The orchestra is under the direction of Franz Allers and Hugo Gottesmann is his assistant.

Tudor Lectures at Town Hall

The dance was included in the Town Hall's weekly series on literature and art for the first time on Nov. 12, when Antony Tudor made his American debut as a lecturer. Under the title, Ballet: the Emancipated Art, Mr. Tudor told the complete story of ballet, from its birth to present-day technique.

This may sound like a large order, but in just about one hour the choreographer drew a vivid and clear picture of the development of ballet through the ages. His gift for lecturing surely emulates his choreographic genius. He speaks as an artist of superior intellect and accomplishments.

In the closing portion of the lecture, Mr. Tudor was assisted by Nora Kaye and Janet Reed. After a demonstration of the necessary daily exercises by the dancers, the audience was called upon to suggest musical themes and subjects for dances. Mr. Tudor then created movements based on the suggestions.

The program was so enthusiastically received that it is hoped there will be repetitions in Town Hall as well as throughout the country in conjunction with Ballet Theatre. For who is more qualified to create a better understanding of an art than the artist?

Argentina Troupe at Carnegie

After several appearances with Ballet Theatre during its Met. season, Argentinita, Pilar Lopez, and a company of Spanish dancers and musicians moved to Carnegie Hall for three performances on Nov. 13, 14, and 21.

As usual, the dancers were magnificently costumed and in the best of form. The charming subtleties of Argentinita, the dash and fire of Pilar Lopez, and the individual styles of Greco and Vargas add up to the most satisfying program of Spanish dancing before the public today.

Among the new works offered on the first evening was Scenes From Old Madrid. It has a delightfully gay set by Joan Junyer, and the music is by Chueco and Breton. All of the dances with the exception of La Bronca, were drawn from the regular repertoire. The new setting and costumes were generally complimentary to the numbers. Argentinita's Mazurca, however, was much more effective in its original costume.

Since Greco and Vargas have become a part of the Argentinita ensemble, duets by Argentinita and Pilar Lopez have gradually been disappearing and on this program there were none. While the combinations with the men are fascinating and delightful an occasional duet for old times sake would not be amiss.

Carlos Montoya, guitarist; Inez Gomez Carrillo and Pablo Miquel, pianists, were capable assisting artists.

American Concert Ballet in Novelties

The American Concert Ballet, a new company formed by a young group of dancers, offered a program of four ballets at the Dance Theatre of the Y.M. H.A. on Nov. 14. With the exception of the first work on the program, which was Balanchine's Concerto Baroco, all of the ballets were by members of the company.

Todd Bolender selected the music of Ravel's Mother Goose Suite for his ballet. The story deals with a young girl's dreams and while it reveals quite an imagination on the part of the choreographer, the work was not very clear at this particular performance.

After intermission came Sailor Bar, 1943, with music by Honegger. In this work, Mary Jane Shea, the choreographer who is also the company's director, employs an individual style of contemporary movement suitable to the story and atmosphere of the piece. Her choice of music, unfortunately, was not of the best, a lighter type of musical background would help the work enormously.

The company really did its best dancing in the final ballet—William Dollar's Five Boons of Life. Mr. Dollar used the highly pleasing Dohnanyi Variations on a Nursery Rhyme for his ballet, which was inspired by a fable of Mark Twain. Todd Bolender in the taxing role of the Youth was excellent. The part keeps him dancing from the first bar to the last (about a half hour in actual time), and his work was clean and fresh to the last note. The five girls, Zoya Leporsky (Pleasure), Yvonne Patterson (Death), Mary Jane Shea (Wealth), Jane Ward (Fame), and Lillian Lanese (Love), all had an opportunity to show that they are dancers of exceptional ability. Georgia Hiden and Stanley Zompakos added to the delight of the work.

The piano accompaniments were by Simon Sadoff and Angelo Cafarelli.

This is the second New York performance by the Concert Ballet; the first was on the Washington Irving Dance Series. The group deserves praise for its initiative and sincere efforts and should receive every encouragement.

Goya at Ethnologic Center

Carola Goya gave a program of Spanish dances at the Ethnologic Dance Center on Nov. 19. She shared her program with the harpist, Beatrice Burford. Although Miss Goya rarely dances in New York she is well-known throughout the country. Her program is varied, she has a vivid personality and a good sense of theatre.

Miss Burford looks just as well as she sounds while playing the harp and provides an attractive contrast to the fiery Spanish Dances. Norman Secon accompanied and supplied incidental Spanish music during the interludes.

Dance Jottings

While Mme. La Meri's regular fortnightly programs at the Ethnologic Dance Center are in full swing she also finds the time to carry on elsewhere. The Government of India invited her to perform the Dance-Drama, Devi Murti, for the opening of the Women's International Exposition of Arts and Industries at the exhibition hall of Madison Square Garden on Nov. 22. Earlier in the month she presented a program of South American dances at the American Museum of Natural History. It was the second program in a series of recitals called Around the World With Song and Dance, sponsored by the Museum. Marina Svetlova, former ballerina with the Monte Carlo Ballet Russe, the Original Ballet Russe and the Ballet Theatre, made her New York debut as a premiere danseuse of the Metropolitan Opera Company in Carmen on Nov. 29.

Nana Gollner and her husband Paul Petroff joined the Ballet Theatre in Detroit on Dec. 2. They have been associated with Col. de Basil's company for the last few years. There were two dance programs at the Brooklyn Institute of Arts and Sciences on Dec. 4. In the afternoon Edwin Strawbridge presented a program for youngsters and in the evening, Teresita Osta, Spanish dancer, appeared with her brother, Emilio Osta, the pianist.

In the same Brooklyn hall last month, Iva Kitchell presented her program of Pantomimes and Parodies and scored an unusual success. Lisan Kay, who formerly appeared with Nimura, offered her first full-length solo recital at the Barbizon Plaza on Nov. 4. She was beautifully costumed, her dances were interesting, and she was well received.

Leonide Massine has been auditioning dancers for his own ballet company. It is rumored that he is substantially backed and plans to take up residence with his company in Mexico for a six months' rehearsal period.

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New York Concerts

(Continued from page 8)

numbers came to hearing in splendid performance, with the modern highly intelligent accompaniments of Carol Hollister.

Nov. 16 (TH)—Muriel Kerr is a pianist of imposing attainments, who makes all too few public appearances in New York. She has firm musical grasp, and control, technical expertness and vigor, and tone capable of crashing *fortes* as well as purring pianissimos. Her capacity audience gave especially enthusiastic response to Miss Kerr's Bach, Beethoven and Debussy. She premiered brilliantly a new Sonata No. 2 by Anis Fuleihan, three movements of strong individuality in theme, harmony and construction. The second section is tenderly lyrical, the finale revels in propulsive rhythm that brought salvos of applause.

Nov. 17 (TH)—Aleksander Helmann offered an eighteenth century Piano Sonata by Friedrich Wilhelm Rust, interpreted in becomingly sedate manner. The Paganini-Brahms Variations showed technical glamor but less of musical warmth. Many niceties of tone and fancy came to hearing in works by Satie, Lord Berners, Chopin, and Balakireff's whirling Islamey.

Nov. 19 (TH) — Ernst Friedlander, young cellist, was heard, with Milton Kaye at the piano.

Nov. 20 (CH)—In the evening, Artur Rubinstein roused a capacity audience to enthusiasm with his stylistic piano mastery, now glowing, now delicate, always fascinating. Nevertheless he left something to be desired until he had worked into his most convincing and characteristic moods. The Bach-d' Albert Toccata and Fugue in F, Mozart's Sonata in D, and Schumann's Symphonic Etudes showed moments not of Rubinstein's highest attainments. With Brahms, Chopin and Liszt, he made every measure a matter of pure delight.

Nov. 21 (TH)—The season's plenteous crop of altogether competent young pianists was added to by a gifted Harold Bauer pupil, Eleanor Fine, 17, who gave well-proportioned, tonally agreeable and technically neat account of Schumann's G Minor Sonata, Mendelssohn's Serious Variations, Bach's B major Partita, Debussy, Chopin, and a new, expertly factured and completely effective Aria and Toccata.

New Friends' Third

Nov. 21 (TH)—With the audience exited from the piano recital, the New Friends of Music moved into Town Hall, to continue their communion with the Beethoven series. This was one of the concerts where you just lean back and enjoy. The Buschs, Serkin and (in the Clarinet Trio) Victor Polatschek played three Beethoven trios with perfection and without any undue glamorizing. It was just "making music." Here musicianship and fancy blend perfectly. The leading personality was masterful Serkin at the piano, heading perfect teamwork. The house was sold out.

Nov. 21 (TH)—An evening program by Lonny Mayer, soprano, assisted by composer-pianist Jacques de Menasce, offered a fastidiously selected list of songs, Haydn, Schumann (Liederkreis Cycle) a Hindemith group and Brahms. Miss Mayer's interpretations lacked variety, and her voice lacked volume. The De Menasce accompaniments were musical but somewhat restrained. His Cycle, Le Chemin d'Ecume, Chansons Romantiques, and two Nursery Rhymes (first performance) have subtle implications of music and mood garbed with creditable workmanship.

Nov. 22 (TH evening)—Milan Petrovic, young baritone from Yugoslavia, did a program ranging from early Italian to folksongs of his native country. A large audience welcomed him cordially. Felix Wolfes was at the piano.

Nov. 22 (TiH)—John Kirkpatrick's piano recital of American works gave him opportunity (aside from scrupulous and devoted interpretations) for revealment of especially encompassing technic and beautiful management of tone, color and dynamics. The most pretentious pieces on his list were Charles Ives' Second (Concord) Sonata and Roy Harris' Sonata Opus I. The former is the more esoteric, but Harris' music made the greater appeal, ranking in that respect with seven short numbers by MacDowell. Also played were Theodore Chanler's D major Prelude and Fugue and his E flat Toccata.

Segovia Returns

Nov. 24 (TH)—Andres Segovia, wizard of the guitar, too long absent from New York, exerted all his former magic on the instrument that he makes into such an eloquent medium for his canny fingers and wrists, his mastery of tone, and his deep musical intuition and knowledge. He won tremendous ovations with examples by the two Scarlattis, Purcell, Castenuovo-Tedesco, Villa-Lobos, Turina, Albeniz and others.

Nov. 24 (CH)—Polish violinist Henryk Szeryng, 25, piano-accompanied by the esteemed Erich Itor Kahn, played the Wieniawski D minor Concerto, Beethoven's Kreutzer Sonata, Vitali's Chaconne and smaller works with able technic.

Nov. 26 (TH)—Joseph Fuchs, former concertmaster of the Cleveland Orchestra and then member of the Primrose Quartet, gave musicianly fine and technically secure performances of Mozart's E flat Sonata, Bruch's Fantasy of Scottish Themes, Debussy's Sonata, three Paganini Caprices (arranged by Lillian Fuchs, the recitalist's sister) and lesser material. His readings were those of a superior artist. Artur Balsam helped appreciably at the piano.

Nov. 26 (CCH)—The New York Little Symphony Orchestra is a chamber group formed by Joseph Barone "for the purpose of creating opportunities for young American soloists, composers and conductors prepared to make their orchestral debuts." Mr. Barone has trained his players well and he and they gave admirable readings of Stamitz' Orchestral Concerto in F, and the accompaniment to Mendelssohn's G minor Piano Concerto, glibly and tastefully performed by Jean Geis, a young woman of exceptional talent. The ensemble showed to advantage too when led by Byron Cantrell in his own symphonic sketch, Huck Finn, his arrangement of a Suite by Byrd, and Mozart's Paris Symphony, No. 31. Huck Finn is a bright, indigenous piece of writing, deftly constructed and knitted. The Cantrell conducting indicates his fitness for a regular post on the podium.

Leners Begin Series

Nov. 27 (TH)—The Lener Quartet began its series of eight Saturday afternoon concerts and gave a program of all-Mozart. Jeno Lener is still the first violin, but has a new entourage, with Laurence Steinhardt, second violin; Ralph Hersh, viola, and Gabor Rejto, cello. The performances were admirably toned and balanced. First came the C major String Quartet (K. 465) followed by one including oboe (Mitchell Miller) and ending the list was the inspired G minor quintet, with added viola played by Private Nicholas Harsanyi.

Nov. 27 (TH evening)—La Quatuor Alouette, French-Canadian vocal quartet, delighted with a program of old French numbers, folksongs, etc. all delivered smoothly with spirit, sentiment and humor. The singers are Jules Jacob, tenor; Andre Trottier, bass; Roger Filiastrault, baritone, and Emilie Lamarre, bass. Oscar O'Brien is director of the foursome.

Nov. 27 (CH)—A capacity house greeted Fritz Kreisler and showered him with ovations. The perennially popular violinist, how 68, loses none of the musical authority and emotional appeal of his long established art; and in the sum total of pleasure he gives, one does not mind the occasional lapses from perfection of technic and intonation. He offered rare experiences with the Tartini Devil's Trill Sonata, Paganini's Second Concerto, Chausson's Poéme, Rimsky-Korskoff's Fantasy on Russian Themes, etc. Carl Lamson, at the piano, assisted with care and taste.

Nov. 28 (City Center)—The N. Y. Flute Club gave enjoyment with refined and colorful performances of Debussy's Sonata for flute, viola and harp, Roussel's Jouers de Flute, Bax's Fantasy Sonata for viola and harp and Improvisation and Burlesque for flute and piano, by Antonio Lora. Arthur Lora was the flutist, and the other participants were Laura Newell, harp, Milton Katims, viola, and Antonio Lora, piano.

Nov. 28 (TiH, matinee)—Biruta Ramoska, soprano (member of the chorus in The Merry Widow at the Majestic Theatre) accompanied by Sergius Kagen, did Schumann, Marx, Ganz, Giannini, Peri, Handel and other music with effective handling of an agreeable voice, both wide-ranged and voluminous. Miss Ramoska studied at the Juilliard School of Music.

Nov. 28 (CH evening)—Yehudi Menuhin, violin master and charmer, with Adolph Baller at the piano, devoted himself to Mozart's A major Sonata, Bach's (unaccompanied) in C major, Bartok's First Sonata, and shorter matter. Eminent as of yore, both as interpreter and executant, Menuhin played with a breadth, finish and musical fervor that stamped a renewed seal upon his lofty stature as an artist.

Nov. 28 (TH, evening)—Andres Segovia once again communed masterfully with his guitar, putting a wealth of fancy, rarefied tone and superb musicianship into his performances of Bach, Haydn, Handel, etc. The Segovia offerings are particularly delectable for connoisseurs.

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Borbizon Plaza; SH for Steinway Hall.]

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CHICAGO

By RENÉ DEVRIES

Chicago

The musical program in this Middle Western metropolis has been full of interest during the last fortnight. Excellent attendance, too, has been the rule.

Helen Traubel's appearance as soloist with the Cleveland Orchestra, Erich Leinsdorf conducting; the return of Désiré Defauw as conductor of the Chicago Symphony Orchestra, with Gregor Piatigorsky as guest artist; the Midwest Opera Company's presentation of Il Trovatore; General Platoff's Don Cossack Chorus entertaining a huge crowd at the Civic Opera House; Dorothy Maynor guesting with the Chicago Woman's Orchestra, Hans Lange conducting; the Chicago Business Men's Orchestra launching its twenty-third season and many other events kept music reviewers busy.

Traubel with Cleveland Orchestra

The stage of the Civic Opera House does not favor tonality when heavy draperies blur the sound. At its concert here, the Cleveland Orchestra suffered a gross injustice. That Erich Leinsdorf, its new conductor, and his players came out of the ordeal speaks well for their efficiency. The young chief presented a theatrical performance of the Beethoven Leonore overture, and a well executed, if slow-moving, presentation of the Pastoral Symphony. The vast house and its orchestra pit were filled to capacity. Mme. Traubel rewarded her ever-growing number of fans by a magnificent rendition of the Liebestod and a no less stirring and poignant delivery of the Immolation Scene.

Carpenter Symphony Introduced

The first Chicago performance of John Alden Carpenter's Second Symphony; the return of cellist Gregor Piatigorsky as soloist with the Chicago Symphony Orchestra and the re-appearance of Defauw, all contributed in making the sixth program one of the most important events of the season.

The Carpenter score was fully analyzed in the Musical Courier at the time of its first performance by the New York Philharmonic under Bruno Walter. At its Chicago premiere the novelty scored a *succés d'estime.*

Piatigorsky played the Boccherini B Flat concerto and Bloch's Schelomo with his wonted mastery. Defauw's accompaniments with his full orchestra were models of discretion and sympathetic cooperation. He conducted the symphonic numbers—Carpenter's Second Symphony and Shostakovich's First—with truly great musicianship. Now that he has proved his worth, the Chicago public should have no qualms about any letdown in the magnificent instrument that is the Chicago Symphony Orchestra.

Maynor with Woman's Symphony

The Woman's Symphony Orchestra, deprived of some of its key players, now occupying first desk positions with major orchestras, and with a guest conductor to guide its established personnel and new recruits, did itself proud in a program that held the Brahms Fourth as *piece de resistance.* Dorothy Maynor sang operatic arias, French chansons and Negro Spirituals gloriously and strengthened her already well-established renown here.

Naomi Cook Stars as Leonora

The Midwest Opera Company, a non-profit corporation whose sole aim and purpose is "to promote the social, intellectual and cultural welfare of its members by developing their musical talent by the performance of operas," lived up to its promise by presenting Il Trovatore in grand manner at the Eighth St. Theatre. The cast brought forth singers already favorably known to opera-goers—Naomi Cook, soprano of the City Grand Opera Company; Jose Cristea, tenor of the Chicago Opera, and Stefan Kozakevitch, baritone of the same institution and now polishing "star" roles with his former colleague, tenor Dimitri Onofrei.

Mme. Cook sang Leonore, in which she had made her debut at the Civic Opera House a few years ago. The popular dramatic soprano has developed her singing address to a nicety and has improved her histrionism to such an extent as to delight her many admirers. Her rich and mellow voice made her a brilliant star, though she had keen competition in Kozakevitch, as the Count and in Vera Jeske, a thrilling Azucena. The staging by Joseph Tessmer had much to praise, as did the playing of the orchestra.

General Platoff Don Cossacks at Civic

The Civic Opera House is packed whenever the General Platoff Don Cossack Chorus appears under the local management of Harry Zelzer. No exception to the rule was noticed as the men from the steppes sang and danced with their usual enthusiasm at their latest concert.

Chicago Business Men's Orchestra Plays

George Dasch, conductor of the Chicago Business Men's Orchestra, presented an ambitious, well-played program, at the first concert of the season. That an organization composed of 100 amateur musicians could perform the prelude to Wagner's Die Meistersinger, Brahms' Second Symphony and Coates' London Everyday Suite, speaks volume for the ability of the ensemble in its twenty-third year. Robert Quick, former second concertmaster of the Chicago Symphony gave a flawless and fluent performance of the Mendelssohn Concerto.

Rudolph Ganz in New Role

Although already successful as president of the Chicago Musical College, as pianist, conductor, composer, lecturer and pedagogue, Rudolph Ganz took up a new role when he officiated as discussion leader in the second program of the "Music for You" series in Fullerton Hall. Ganz, a wit *par excellence,* held the attention of a large audience with his quick repartee and discerning remarks. Contributing further to the success of the affair were Shelby Nichols, of the Chicago Negro Opera Guild, who sang American folk, ballad and work songs; Sam Raphling pianist; Charlotte Chambers, violinst, and Mildred Post, cellist, performing a work by Roy Harris, and an original composition by Mr. Raphling. Songs by Georgia Anagnost, lyric soprano, including a Brazilian chant, an ancient Inca Hymn, popular ditties of Mexico, Peru, Guatemala, and art songs, were also a feature of the program of North and South American music, enlivened further by Charlotte Morris, a jazz pianist and singer who gave a demonstration of jazz from blues to boogie-woogie.

MacDonald Engagement Postponed

Harry Zelzer announced that Jeannette MacDonald, who was to have appeared at the Civic Opera House on Sunday afternoon, Nov. 14, and was forced to cancel due to sudden illness, will give her recital on Dec. 12.

Fletcher Pupil in Brilliant Debut

Once in a while we encounter an unknown who arrests our attention. The latest is Jean Breyfogle, 15-year-old soprano pupil of Lola Fletcher. The young miss in her bow at the Cordon Club faced a capacity audience with the aplomb of a veteran. Miss Breyfogle goes about her work with the assurance and authority of a mature artist. In a well-arranged and formidable program she impressed by her authoritative address, purity of tone, clear diction and musicianship not expected in one of her years. Robert Macdonald at the piano aided the recitalist considerably.

Faust Makes Bow Uptown

The American Opera, Anna Del Preda, president and impresario, launched a series of Sunday evening opera performances on Nov. 21 with Gounod's Faust in English at the Uptown Players Theatre.

La Verne Bailey Allen in Bow

Howard R. Will, industrious manager and alert scout, discovered another winner in LaVerne Bailey Allen, dramatic soprano and artist-student from Mme. Herman Devries' studios. The young matron, possessor of an unusually large and fresh voice, it is said, has aspirations for grand opera. Her ambition may be fulfilled if we take as criterion the fine singing displayed in her debut recital at Curtiss Hall. Clear diction, well-thought out interpretation of Lieder, and an ingratiating personality are other qualities that should pave the way.

Shapiro Engaged by De Paul University

De Paul University School of Music announces the engagement of Herman Shapiro for its piano faculty. Mr. Shapiro took Master of Music degree from the Chicago Musical College under Rudolph Ganz. He has concertized extensively in the South and Southwest and has appeared in many programs over several Chicago radio stations.

American Conservatory of Music Notes

Piano students of Louise Robyn and voice pupils of Theodore Harrison were heard at Recital Hall recently. Geraldine La Sanke from the studio of Scott Willits, and Shirley Nelson soprano of Theodore Harrison, appeared in recital at the Englewood Presbyterian Church. Elizabeth Newell, former pupil of Grace Welsh, has been engaged as piano instructor at Coker College, Martsville, S. C. Sgt. Thomas Snook, who studied with Miss Welsh before joining the armed forces, is appearing as soloist on many musical programs at camps in the South Pacific area.

Else Harthan Arendt Studio Notes

Frieda Gross Hasse, member of the Sherwood Music School voice department faculty and an artist student of Else Harthan Arendt, has been appointed director of the choirs of the Riverside Methodist Church. Phyllis Kooker, soprano, has been engaged as soloist for the First Presbyterian Church of La Grange, and Louise Nagel has been elected director of choral music at Nazareth Academy H. S., La Grange.

Marion Claire and Henry Weber at Great Lakes

U. S. Naval Training Station presented Marion Claire, soprano; Henry Weber, conductor; Ruth Slater, contralto; Robert Quick, violinist; John Carter, C.S.P. tenor, and the U.S. Training Band, Lehman Engel, Musician 2nd Class, conductor, in an excellent concert at Ross Auditorium. Mr. Weber conducted the U. S. Training Station Concert Orchestra in Wood's Southern Rhapsody, Virginia, and accompanied the singers in excerpts from operas and operettas.

VRONSKY AND BABIN

at their Sante Fe home. The duo-pianists recently gave a War Bond concert in that city, with the lowest priced seats a $25 bond. Some $50,000 in bonds was sold.

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BOSTON

By JULES WOLFFERS

Boston

William Schuman's new Symphony for Strings received its first performance in the sixth pair of programs by the Boston Symphony Orchestra. The work was written for the Koussevitzky Music Foundation which has been established as a memorial to Mme. Koussevitzky and which has already made its existence felt in the commissioning of several new works by leading composers. Schuman's latest composition made an excellent impression here. It has vigor and emotional sweep together with an honesty of utterance completely free from "clever" effects. The composer was present to acknowledge the applause.

Dr. Koussevitzky, who is Chairman of the Musicians' Committee of the National Council of American-Soviet Friendship, celebrated the tenth anniversary of the establishment of diplomatic relations between the two countries by making this an all American-Russian program. Shostakovich's First and Fifth Symphonies were brilliantly performed by orchestra and conductor.

With about one-fourth of the season gone, it can be said that never has the orchestra sounded better and never has Koussevitzky conducted with more ardor and enthusiasm. The orchestra continues to gain both in tonal and expressive qualities.

Piano Series

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a remarkable series of piano programs has been given by Maxim Schapiro at Boston University College of Music. The recitals have covered the entire range of piano literature from Rameau to the present. Schapiro's feat in playing six programs in close succession is the more noteworthy because he has shown such understanding of style and manner in the different and often contradictory periods represented. He has a fine technical equipment and a musicianly approach. The programs have been well attended and have aroused much interest.

The Boston Morning Musicales, under the auspices of the Boston School of Occupational Therapy, opened their sixteenth season with Marian Anderson at the Hotel Statler. A large and fashionable audience greeted the noted contralto, who sang her varied program in fine style and good voice, aided by Franz Rupp's sympathetic accompaniments.

Curtis Quaret and Goldovsky

Pianist Boris Goldovsky assisted the Curtis String Quartet in a Jordan Hall program presented by Aaron Richmond, which listed quartets by Haydn and Debussy and the Brahms Piano Quartet in G minor. Messrs. Brodsky, Jaffe, Aronoff and Cole produced exquisite tone, nuance and phrase in the Debussy. Mr. Goldovsky's work in the Brahms was as fine a piece of ensemble work as we have ever heard. The large audience was an ensemblist's delight—knowing, appreciative and enthusiastic.

Another large audience was on hand in the same hall to hear the Boston debut of pianist Sari Biro. The program of classic, romantic and modern music included the first Boston hearing of Dances of Marrosszek, by Zoltan Kodaly. Miss Biro pleased her listeners with her neat phrasing and dexterity. She is at her best in works which demand a piquant and novel approach.

June and Iris Yasnoff, composers and duo-pianists, played several of their own works at the first program of the Musical Guild of Boston.

Among other events: Carmen Jones at the Boston Opera House; the Britt ensemblists at the Garner Museum; the Don Cossacks in two programs, at Jordan and Symphony Halls; Norma Farber, soprano; and other musical happenings.

Maestro Enrico

ROSATI

has introduced the following pupils:

Mr. PASQUALE FORTUNATO, Miss GINA PARRILLI, and Miss FILOMENA DI LUZIO in a production of Traviata at Asbury Park, Nov. 4th.

Miss CAMILLE FISCHELLI, a member of the Philadelphia Opera Co.

Miss JOSEPHINE GRIFFIN and Mr. EDOUARD VISCA, members of the cast of The Merry Widow.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 5. Philharmonic-Symphony Society, Rodzinski conducting, CH, A.
Dec. 5. Mishel Cherniavsky, cellist, TH, A.
Dec. 5. Helen Traubel, soprano, CH, E.
Dec. 5. New Friends of Music (Budapest Quartet), TH, 5:30.
Dec. 5. Yves Tinayre, baritone, TH, E.
Dec. 6. Dolores D. Miller, violinist, TH, A.
Dec. 6. Florence Easton, soprano, TH, E.
Dec. 6. National Orchestral Association, Leon Barzin, conducting, CH, E.
Dec. 7. Josef Lhevinne, pianist, TH, E.
Dec. 7. Rudolf Serkin, pianist, CH, E.
Dec. 8. Simon Barere, pianist, CH, E.
Dec. 9. Philharmonic-Symphony Society, Rodzinski conducting, Artur Rubinstein, pianist, soloist, CH, E.
Dec. 9. Lener String Quartet, TH, E.
Dec. 10. Philharmonic-Symphony Society, same program as previous day, CH, A.
Dec. 10. Lillian Stephens, soprano, TH, E.
Dec. 11. Lener String Quartet, TH, 5:30.
Dec. 11. People's Philharmonic Choral Society, TH, E.
Dec. 11. Duke Ellington Orchestra, CH, E.
Dec. 12. Trapp Family Singers, TH, A.
Dec. 12. Philharmonic-Symphony Society, same as Thursday night.
Dec. 12. Carmen Reggio, contralto, CCH, A.
Dec. 12. New Friends of Music (Budapest Quartet), TH, 5:30.
Dec. 12. Andres Segovia, guitarist, TH, E
Dec. 12. Drozdoff Trio, CCH, E.
Dec. 12. Jewish National Workers Alliance, CH, E.
Dec. 13. Estelle Best, pianist, TH, E.
Dec. 13. African Dance Festival, CH, E.
Dec. 13. Orrea Pernel, violinist, Bruce Simonds, pianist, CCH, E.
Dec. 14. Philadelphia Orchestra, Ormandy conducting, Oscar Levant, pianist, soloist CH, E.
Dec. 14. Flora Mora, pianist, TH, E.
Dec. 15. Marcel Hubert, cellist, TH, E.
Dec. 15. Down Town Glee Club, CH, E.
Dec. 16. Philharmonic-Symphony Society, Howard Barlow conducting, Albert Spalding, violinist, soloist, CH, E.
Dec. 17. Philharmonic-Symphony Society, same program as previous day.
Dec. 17. Harry Davis, pianist, TH, E.
Dec. 18. Philharmonic-Symphony Society, Young People's Concert, Rudolph Ganz conducting, CH, M.
Dec. 18. Nicolas Kopeikine, pianist, TH, E.
Dec. 18. New York Oratorio Society, CH, E.
Dec. 19. Trapp Family Singers, TH, A.
Dec. 19. Philharmonic-Symphony Society, same program as Thursday, CH, A.
Dec. 19. Robert Kitain, violinist, CH, 5:30.
Dec. 19. Don Cossack Chorus, CH, E.
Dec. 22. Mount Holyoke Glee Club, TH, E.
Dec. 23. Philharmonic-Symphony Society, Barlow conducting, CH, E.
Dec. 24. Philharmonic-Symphony Society, same program as previous day, CH, A.
Dec. 25. Philharmonic-Symphony Society, Barlow conducting, Joseph Schuster, cellist, soloist, CH, E.
Dec. 26. Philharmonic-Symphony Society, same program as previous day, CH, A.
Dec. 27. Julius Schulman, violinist, TH, E.
Dec. 28. Michael Field, Vera Appleton, duo-pianists, TH, E.
Dec. 30. Philharmonic-Symphony Society, Rodzinski conducting, Robert Casadesus, pianist, CH, E.
Dec. 31. Philharmonic-Symphony Society, same program as previous day, CH, A.

PASSED AWAY

PIETRO YON, 57, organist and composer, died on Nov. 22 at Huntington, L. I. He had been ill since April, when he suffered a stroke. Born in Settimo-Vittone, Piedmont, Italy, in 1886, Mr. Yon studied piano, organ and composition at the Royal Conservatory in Milan and at St. Cecilia Academy in Rome, winning the medal bestowed by the Italian Minister of Public Instruction. At the age of 18 he was assistant organist at St. Peter's Basilica in Rome. In 1906 Mr. Yon came to the United States and for 20 years was organist and choirmaster at the Church of St. Francis Xavier in New York. From 1926 until he became ill he served as musical director and organist at St. Patrick's Cathedral, much of his music being performed there. Mr. Yon had appeared widely as recitalist throughout the country. In 1921 the post of honorary organist of the Vatican was created for him; in 1938 he was made a Knight of St. Sylvester, and was an Officer of the Crown of Italy. His compositions were many and included oratorios, masses, choruses and solos. His Gregorian Concerto for organ was premiered in 1921 in Aeolian Hall by the New York Symphony with Mr. Yon as soloist. He also had played with the Philharmonic under Toscanini and with other orchestras. Surviving are a son, Mario, an officer in the U. S. Army, two brothers, including Constantino Yon, organist, three sisters.

GORDON BALCH NEVIN, 51, organist and composer, died at New Wilmington, Pa., on Nov. 15. His father, George B. Nevin, was also a composer of church music. Born in Easton, Pa., Dr. Nevin taught music there and was organist in churches in other Pennsylvania cities. He taught at Hiram College, Cleveland, from 1915 through 1917, and in 1932 joined the faculty of Westminster College as professor of organ and composition. He had written much organ and choral music, cantatas and a pageant, Triumphale. Surviving are his widow and two daughters.

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WINTHROP S. STERLING, 83, founder 40 years ago of Mu Phi Epsilon music sorority, died on Nov. 16 in Cincinnati. Dr. Sterling received his early education at the Cincinnati College of Music and then studied in Berlin, Dresden, Leipsig and in England with Jadassohn, Reinecke, Unger, Haupt, Turpin, Behnke and William Shakespeare. In 1887 he returned to the United States and taught organ, voice and composition at Cincinnati College, later becoming dean. In 1903 Dr. Sterling established the Metropolitan School of Music. Moving to Miami, Fla., he became head of the organ department at the University of Miami, which conferred the Mus. D. degree on him in 1940. Surviving are his widow, three daughters and a son.

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One of the most concrete ways for a musician to help win the war is to bring the influence of music into the selling of War Bonds. First, one should write to Augustus Zanzig who is in charge of the Treasury's Community Music Project, and whose address in New York is c/o National Recreation Association, 315 Fourth Avenue. He can send you a free pamphlet describing many ways in which music leaders can help. He can also tell you whether or not there is a Music Committee associated with the War Finance Committee in your district. If there is, volunteer your services there. If there is not a Music Committee, consult your local War Finance Committee about starting one.

• • •

Paderewski Fund Helps Freedom Cause

The President's War Relief Control Board has informed the Paderewski Testimonial Fund, Inc., that the latter organization will participate in the National War Fund's effort, and will receive, between July, 1943, and January, 1944, $125,000 for Polish War Relief. The Fund directorate is perfecting plans for a complete Mobile Hospital (which it will take at least a year to manufacture), to serve first in Scotland, and later in ravaged Poland.

Many American localities have contributed to the Fund. In Cleveland, when Artur Rodzinski gave his farewell concert, friends wished to honor him with a dinner. He suggested that, instead, the cost of the dinner be contributed—he to match the sum with an equal amount—to the Paderewski Fund. A check for $714 resulted.

Among the directors administering the many war and relief activities of the enterprise, are Walter Damrosch and Mrs. Ernest Schelling.

Truly worthy of the great pianist whom it commemorates are these activities of the Paderewski Fund.

• • •

Echo of the Past

When one thinks of the dignified atmosphere, musically and otherwise, at the Metropolitan Opera these days, the thought of old-timers with long memories might possibly travel back to the era when that now staid institution used to house the Old Guard and Charity Balls, dog and poultry shows, and even boxing exhibitions and wrestling matches. No? Well, for instance there was the evening of April 30, 1898, when William A. Brady, the theatrical manager, rented the temple of song and put on a world's championship match in the art of the half-Nelson, and toe and strangle holds.

The contestants were Ernest Roeber, American, and Ismaeil Yousouf, the "Terrible Turk." Yousouf, a mountain of a man, had thrown our national representative out of the ring at a previous meeting in Madison Square Garden. When the Metropolitan tussle began—the arena was on the stage—Yousouf started to do it again, and Roeber resorted to fisticuffs. Brady sprang for Roeber to stop it. Bob Fitzsimmons, the boxer, jumped for Brady to keep him from Roeber. Then the famous Broadway Squad of policemen, all giants, went into action, and proceeded to bounce every one from the stage, by the simple process of passing them down the aisle from man to man until the door was reached, after which they hit the sidewalk. Before it was over, the audience had joined in the mixup, and then the big fellows cleared the house entirely.

No arrests were made, and after the Metropolitan had been hand cleaned—vacuum cleaners had not yet been invented—the shocked directors took a firm resolve never again to make their august auditorium available for anything but Mozart, Verdi, Wagner, and their musical peers.

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New York December 5, 1943 No. 3081

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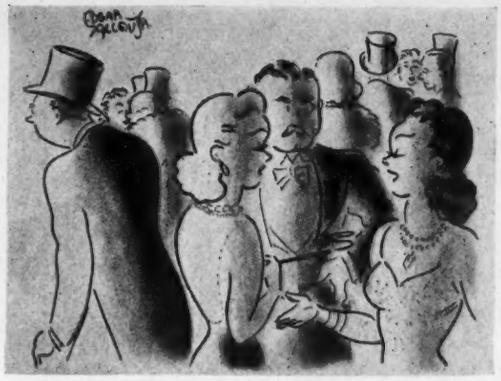
If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.



"Bertie asked me what I'd like for Christmas. Can I help it if a diamond bracelet would look well in a Carnegie Hall loge?"

Piano Art Moves On

A great many years ago, hearing several new young pianists, Anton Rubinstein said, *"Das Klavierspielen ist keine Kunst mehr."* (Piano playing is no longer an art.) What would he think today concerning the many youthful keyboard artists who shine outstandingly in recitals and with the orchestras?

That all of them have complete technical ability is not astonishing (modern teaching methods have seen to that) but one marvels at their musical command which seems to cover every style. Time was when Bach, Beethoven, Brahms, Schumann, Chopin were regarded as communion for mature or at least greatly experienced players; but now such music is excellently interpreted by lads and maids still in their teens. Their performances differ mainly in individuality and quality of tone and touch.

Evolution works its inevitable effect, of course, and what appears to be esoteric, strangely new, or difficult in one period, clarifies itself as decades roll on, and becomes more easily understandable. Naturally most older interpreters who have spent their lives in performances of the masters, retain a degree of musical and intellectual authoritativeness over their younger colleagues, but in the process also lose freshness of approach and feeling.

When a boy of 9 gives a creditable reading of Chopin's B flat minor Sonata, and one of 17 reflects much of the essence of Brahms' B flat major Concerto—both happened in New York recently—then surely our gifted new young pianists are not likely to find insoluble content in any of the great masterpieces.

Rubinstein's dictum might well be amended to "Piano playing is no longer an art for only the few, or only the older." In his day, it should be remembered, there were no thousands of piano students, no hundreds of recitals each season, and only a half dozen or so top rank virtuosi who had won a public following.

VARIATIONS

By Leonard Liebling

Opera in English by American composers has had a huge pile of nonsense written about it through the years. I, for one, was glad to have Deems Taylor debunk the matter somewhat in his Musical Courier interview of November 20. When asked what he thought the typical future American opera might be like he said that he imagined it a cross between Carmen Jones and Oklahoma. That is a reasonable guess, much as it doubtless offends the conservatives.

Our American composers are not writing Symphony in the manner of Haydn, Mozart, Beethoven and Brahms (not even of Tchaikovsky, Schumann and Sibelius) so why should they be expected to follow in the footsteps of Verdi, Bellini, Donizetti, Puccini and Wagner? As a matter of fact, they have not done so entirely, but also they have not found a style of their own; certainly none that could be considered typically American, in the sense that the Italian, German and Russian composers are typical of their countries and people.

Of the larger American operas heard at the Metropolitan, only three have the scene laid in the United States—Shanewis, Merry Mount and The Man Without a Country. Even Taylor went to England for his themes, with The King's Henchman and Peter Ibbetson, and his latest opera, Ramuntcho, is Spanish in subject. The Chicago Opera had Victor Herbert's Natoma and Reginald De Koven's Rip Van Winkle, but neither one was produced by the Metropolitan, where however, Herbert's Madeleine was heard, a one-act piece with a light French plot, and heavy orchestration in the Straussian manner—Richard, not Johann.

• • •

The librettos of nearly all the American operas are decidedly unoperatic, even when the plots are taken from established professional plays. We simply have not developed a first class librettist in this country on the order of some of the Italian, German and French writers. The best of the American libretti were those of Cyrano, Emperor Jones and Caponsacchi, because they utilized the main features and sequences of the original plots and retained much of their dialogue.

A real cavalcade of American history, of authentic American spirit, life and people, is in evidence in our literature, on our dramatic and musical comedy stages, and in radio presentations. Why then, has so painfully little of such material found its way into grand opera librettos? And by the same token, with so much characteristic American melody, harmony and rhythm going into our lighter music, and being loved by the bulk of our people, why do the so-called serious composers remain so imitative of European models, systems and formulas when they write their grand operas?

Gershwin's Porgy and Bess comes to mind in that connection, but it is not grand opera. In fact, the experts have so far failed to define exactly what it is. The public sets it down not as grand opera, but as grand entertainment.

Therefore, Gershwin may have partly pointed the right way, and I wonder whether the Taylor prophecy could not better be changed to "a cross between Porgy and Bess and Oklahoma." While Hammerstein has treated Carmen Jones to a typical American text in idea and wordage, nevertheless the music still is that of the Frenchman Bizet striving for Spanish effect in feeling, atmosphere, coloring and rhythm.

• • •

Coincidence or thought transference in the attached piece? I ran across it less than an hour after I had written my own say about American grand opera. This is by Henry Simon, in P.M., (Nov. 21):

• • •

The fact seems to be that grand opera, with all its trimmings as given at the Met, is something that Americans are getting to like more and more, but only as a foreign product. They never have taken even to English translations with much enthusiasm. As for creating it, our talents seem to lie much more in the direction of light opera. *Show Boat* and *Oklahoma!* are, I think, light operas in a class with the best. *Porgy and Bess* is a piece of musical theater of which any nation can be proud, though I don't know just how to classify it. But the big bow-wow opera, the *Boris*, the *Tristan* and the *Forza* that are prominent in the Met's first week, these are something we get to love better every year. Only please, don't ask us to write them.

• • •

Seeing the Emil Sauer cartoon in the Oct. 20 issue of the Musical Courier, Jacques de Menasce, Hungarian composer-pianist, writes: "It reminds me of a story about that master, with whom I studied. He was as good a business man as he was a pianist, and he also had an inordinate fondness for medals and outward honorary insignia of any kind. The Sultan of Turkey, Abdul Medjid, commanded him to play at the palace in Constantinople, and after the performance, the Royal Chamberlain asked Sauer whether he would take in payment, 10,000 francs or a decoration. Sauer quickly replied that he would take 5,000 francs *and* the decoration. He got them."

• • •

That pianist mentioned in Variations recently whose ambition it was to play faster than anyone else, seems to have his job cut out for him, as Jerome D. Bohm (critic of the New York Herald-Tribune) says of Simon Barer: "Not that mere virtuosity is Mr. Barer's only claim to distinction. The fact that he can play faster than any one else would not be sufficient ground for the astounded admiration his performances aroused in me. It is the use to which Mr. Barer puts his amazing digital dexterity which is deserving of unqualified praise."

• • •

A. B. reports that he thinks Rachmaninoff's Third Piano Concerto is mainly variations on his Second.

• • •

With so many singers becoming announcers on radio, it would be only fair if the regular announcers now were to sing their stuff.

• • •

Couldn't that musical hyphen, like Bach-Smith, Brahms-Jones, etc. sometimes be regarded as the minus sign?

• • •

Whatever happened to Richard Strauss' Alpen Sinfonie? It is worth revival, if only for its beautiful episodes of the waterfall and the sunrise.

• • •

Irwin Cassel, husband of Mana-Zucca, naturally walks in the higher realms of music, and so when he was asked what he thought of Frank Sinatra, he answered, "Franck's Sonata? It is one of my favorite violin compositions."

• • •

Melchior has been made a New York City fireman by Mayor La Guardia. His Honor must have been impressed with the tenor's braving of the flames in the last act of Siegfried.

• • •

Inquiry from P. T.—"Couldn't boogie-woogie music writers be called Zoot-suit composers?"

• • •

The most excruciating *mot* of November was that of Milton Berle, the comedian, who said that his favorite cigar is a Sinatra—a Caroona Caroona.

• • •

Recalling the old Variations' thought that some musical artists are like cigars; the more you puff them, the smaller they get.

• • •

Jessica Fredricks, chief music librarian of the Public Library at Pueblo, Col., informs Variations: "Your story about Richard Drake Saunders who couldn't be a music critic because he is such a nice guy reminds me of the time the information desk on the floor below saw a chap wandering around and had an idea he was looking for the music department. (Maybe he had a beard or curly hair!) Anyway, the attendant went up to him and said 'Are you looking for the music department?' The man looked at her for a startled moment and then ejaculated: 'My God, No!'"

• • •

Pianist Andor Foldes, now touring here transcontinentally, is having fun watching the titles given on his programs by some of the local *entrepreneurs*. For instance, his transcription of Kodaly's Hary Janos Suite came up in the State of Washington as the "Harry James" Suite. At a Kansas recital, Debussy's Maid With the Flaxen Hair was called "Lass With The Blonde Hair," and in Utah they had it, "Girl With The Blonde Hair." Foldes writes that he wouldn't be astonished if next time it appears simply as Blondie.

• • •

In the Los Angeles Examiner of Nov. 13, there is amazing news about Marjorie Lawrence who sang the day before in that city. The Examiner discoverer announces, "She has appeared in 50 concerts and major Symphonies. Some of the operas, to be sure, have had to be rewritten, since she must sing sitting down."

• • •

From a new, youthful mezzo-soprano at the Metropolitan, comes the appended:

New York, N. Y.
November 29, 1943

Dear Variations:

Enclosed is a small literary effort of a friend of mine, in fact my personal representative. She writes a daily column for an Ohio paper and does more serious things here in New York.

I told her you might be able to use it in your column sometime. She is mad about music and the little ode seems striking to me, so I thought I would send it along.

Sincerely,
MARY VAN KIRK.

TCHAIKOVSKY FIFTH
BY MARY BRECKENRIDGE

In the midst of all
The jungle thunder
A sweet, ripe melon
Of sound
Fell to earth
And broke open
Releasing
Pure melody.

• • •

Florida and California residents feel the same way about the respective merits of their home climates, as Frenchmen, Italians and Germans feel about the merits of the respective music of their home countries.

• • •

Growing old in music is just a slow process of discarding enthusiasms.

• • •

The average vocal recitalist is no hero or heroine to the accompanist.

• • •

One acquires good music, but one is born to the enjoyment of jazz and boogie-woogie.

• • •

Mother love: "Never mind, dearie. Begin it again." (To guests) "It's past the little darling's bedtime."

• • •

The controversy goes on about Mahler's Symphonies. The late Lawrence Gilman once referred to the squabbles as "Mahlerial Fever."

THE MUSICAL PARADE

By THE STAFF

In the Opera Buffet:

Frieda Hempel, white-gowned, with beaded embroidery and diamond earrings; Mrs. Lawrence Tibbett in black velvet; Mrs. Walter Beh, (robin-egg blue and gold sequins) sitting with Mrs. Wendell Willkie and Ganna Walska; Eddie Ziegler, and Earle Lewis, joyfully watching the joyful buffeteers; Sherry's catering without sandwiches and no cakes for evening coffee—to say nothing of $1.75 for a bit of stew at luncheon; everybody agreeing on the first-week star conducting of George Szell, with his inspiriting Boris and Rosenkavalier.

A mink coat was stolen at the Met opening night. Moral: Don't have one, or else don't leave it in your seat. . . .

Tonal Tattling:

That was a nice birthday surprise party for Grena Bennett, arranged by Larry White. Jan Kiepura told stories about his earlier career, much to the amusement of the company, and Larry served chicken salad made by himself, and champagne—made by Pol Roger. . . .

Paul Schmidt, retired Steinway executive, who now lives in Santa Monica, Cal., writes as follows: "Inclosed please find my subscription for the coming year. I can get along without New York, without the Lotos Club, and without my former piano connections, but I cannot get along without the Musical Courier."

Ish-ti-Opi, Indian baritone, on home leave from the Army (he has done foreign service) gave a house-warming at his new apartment in Fifty-third Street.

Sir Thomas Beecham, hatless, and Lady Beecham, with cute hat, sauntering along Fifty-Seventh Street, the cynosure of all musical and other eyes.

•

Alix B. Williamson, publicity inducer, writes: "That was an amusing bit of dialogue in Variations inspired by the music school scholarships for Chicago waitresses, with their recommendations for Peach Melba, Spaghetti Caruso, Chicken Tetrazzini, and the like. But do you know that also an American singer has been honored by having a dish named after her? If you don't, then look at the menu of the Essex House Casino, and you will find Capon á la Traubel."

Critical Shots:

Henry Simon, in P.M., Nov. 12, "As the years go by, Strauss' Don Quixote seems clever as ever, and less and less important as music." Louis Biancolli, World-Telegram, Nov. 12, "Last night Don Quixote loomed in all his knightly, if slightly tarnished, splendor." Virgil Thomson, Herald-Tribune, Nov. 12, "Don Quixote, for all its once-shocking modernity, was as comfortable as an old red plush sofa. . . . No orchestra could function vigorously on a pure classical diet; it needs to play modern and rarities constantly, just as we all have to eat green vegetables."

Harriett Johnson, in The Post, Nov. 15 (NBC Orchestra and Toscanini in Gershwin's An American in Paris), "A jazz expert couldn't have put more rhythmic verve, brought out the intriguing syncopations or expressed the nostalgia of the music more than the Maestro." Henry Simon, in P.M., Nov. 15, (Leonard Bernstein taking the place of Bruno Walter at the Philharmonic), "I can't say I would have known of the substitution if the announcer hadn't mentioned it."

Oscar Thompson, The Sun, Nov. 22, (Atterberg's Sixth Symphony) "It is one of those works that go in one ear and out the other." John Briggs, The Post, Nov. 22, "Last night's recitalist in Town Hall was a soprano named Lonny Mayer who, in the words of a Philharmonic subscriber, might well have stood in bed. . . . Your reporter then pulled a quick fade, Hindemith being imminent."

Olin Downes, Times, Nov. 23, "The most individual and interesting performance in the cast of Boris Godunoff on the opening night of the Metropolitan's jubilee season was the horse." . . .

John Briggs, The Post, Nov. 16 (Mirovitch piano recital), "I suppose the distortions of rhythm that characterized last night's music at many points were a sort of rubato, but carried to such extreme lengths they become sheer stop-and-go driving." Robert Bagar, World-Telegram, Nov. 16 (Mirovitch recital), "Mr. Mirovitch is neither a leftist nor a rightist in his musical philosophy. He is, rather, a middle-of-the-roader, who occasionally steps out to either side."

John Briggs, The Post, Nov. 17, "Age seemingly cannot wither Mr. John Charles Thomas, for he is still going strong when any number of his contemporaries are about ready to open a vocal studio." Virgil Thomson, Herald-Tribune, Nov. 18, "Perhaps the bar-room flavor of Mr. Thomas' singing is the source of its charm. Bar-rooms can be most pleasant places. . . . If his repertoire has not altered much in twenty years, there is a reminiscence of the bar-room barytone about that fact, too."

Olin Downes, Times, Nov. 18, (Philharmonic concert) "That old tea-kettle of a Symphony, the C minor of Saint-Saëns. . . . Gershwin's An American in Paris, which takes us about as far as the pre-war 'Boeuf sur le toit' and Josephine Baker's. . . . Came Mr. Pennario (pianist in Liszt's E flat Concerto). . . . he was rarin' to go. . . . Enough of what Mr. Pennario can do was shown. . . . to prove that he is still yeasty."

Paul Bowles, Herald-Tribune, Nov. 18, "Mr. Aleksandr Helmann accomplished the dubious miracle of making the Steinway grand sound like a Gaveau." Henry Simon, P.M., Nov. 18 (Pennario with the Philharmonic) "The power he showed was matched by clean technique, by runs as snappy as a cold glass of orange juice, and a firm but fiery rhythm that made me wish he'd do a bit of boogie-woogie as an encore."

Robert Bagar, World-Telegram, Oct. 28 (about Claudio Arrau, pianist), "His digital skill is positively electrifying. He can make a piano do everything but turn out ration books, and I'm not so sure that he couldn't coax that talent out of it, too." Virgil Thomson, Herald-Tribune, Nov. 24, (Charles Ives' Second Piano Sonata), "Certainly it is a massive hunk of creation, four massive hunks, in fact."

Music, Eats, Etc.:

Despite ration points, Rhea Silberta gave one of her inimitable spreads on Thanksgiving Eve for a group of prominent musicians and friends. Adding to the convivial time which was had by all was the music provided by John Hardt, Rose Dirman and Ray Lev. Dr. Sigmund Spaeth, appearing on the radio that evening, taxied to keep the engagement. . . . When Josephine Vila gave a cocktail party recently for her bride contralto, Helen Soule, and her husband, Capt. Rader Hessch of the Swedish Merchant Marine, she had to borrow Burton Cornwall's Studios on West 72nd Street to prevent the guests from stepping on each other's toes. Some of the toes which were not stepped on were those of Mary McCormic, Fortune and Sophie Gallo, Nino and Florence Ruisi, Paul Althouse, Paul Eisler, Thelma Jurguson, Paul Berthoud, Gladys Axman, William Taylor, Orville Moore, Emerson Buckley and other toes too numerous to be mentioned.

A *soirée* at Estelle Liebling's studio, with, among others, Ania Dorfman, Mana-Zucca, Joe Bonime, and Miss Dorfman coaxed to do delightful moments at the piano, with Mendelssohn's rarely heard Rondo Brillante, and bits of the new sparkling Kabalevsky Sonatina, which she is to play at her recital here later in the season.

John Warren Erb gave a tea the other day in honor of Mrs. Guy Patterson Gannett, President of the National Federation of Music Clubs. Among those present were Dr. and Mrs. Walter Damrosch, Dr. and Mrs. Edgar Stillman Kelley, Marion and Flora Bauer, Charles Haubiel, Dean Paine of New York University, Kitty Cheatham, Nance O'Neil, Harold Luckstone, Charles Tremaine and Dr. Edwin Hughes. Music was given by Herbert Wood, baritone, and Ruth Strassman, pianist. Mrs. Gannett, Mrs. Kelley and Dr. Damrosch gave informal talks.

Arthur Berve, French horn player in the NBC Orchestra, was inducted a short time ago despite Toscanini's handwritten plea that the hornist was indispensable—musically.

DELTA OMICRON INTERNATIONAL AWARD

being presented to Lee Margaret Trobaugh, 17-year old flutist. The presentation was made at the National Music Camp by Helen McBride, past national treasurer of the sorority.

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In the Studios

Dornay-Culp

Four artist-pupils participated in the season's first Practice Recital at the Dornay-Culp Studios on Nov. 21, revealing a marked degree of vocal artistry and sound musical training. Reggie Ploska delighted the audience with French and English songs by Hahn, Chaminade, Horn, Landon Ronald and Hageman. She sang the duet of Micaela and Don Jose from Carmen with Fernando Uruburu, tenor, whose solo numbers, the Cavatina from Faust and the Dream aria from Manon, won him applause. Mary Gloskoska gave a stylistic interpretation of the Deh vieni, non tardar from Mozart's Marriage of Figaro. She also was heard in songs of Massenet and Victor Herbert. Marian Farina disclosed a pleasing voice in songs of Reger, Haydn Wood and Penn. Betsy Culp-Dornay lent fine support at the piano. A reception followed the musicale.

William F. Grosvenor

The Burglar, a comedy, and The Music Lesson, a sketch, will feature the concert by students of Maestro William F. Grosvenor on Dec. 18 in Neighbors of Woodcraft Auditorium, Portland, Ore. Characters in the comedy will be portrayed by Joady Miller, Caryl Roeder, Randi Raanes, Virginia Lee Norman and John Damskov. The sketch will have Betty Lou Grosvenor as the Music Master and Jean Grosvenor as the Pupil. It was arranged by Edith Johnson Grosvenor. Songs and arias will be sung by Gloria Mausley, Donald Palmer, Blanche Butler, Anita Krégal, Margary Hall, Orv. E. Locatell, Dorothy Carlson and H. Lynn Godfredson. Bonnie Replogle will be accompanist.

A program of music will be given by Virginia Ames, Mary Elizabeth Smith, Dean Russell Scott, Louis Baumgartner, Lloyd Idell Budd and Maxine Clayton between the two playlets.

Enrico Rosati

The performance of Traviata on Nov. 4 in Asbury Park, N. J., High School, found three artist-pupils of Prof. Enrico Rosati in leading roles, Pasquale Fortunato, tenor, heard during the summer in Rigoletto in that city, sang Alfredo. Gina Parrilli was the Violetta and Filomena Di Luzio was Flora. The three young singers are scheduled to be members of Salvatore Baccolini's touring company this season in Don Pasquale and Barber of Seville.

Camille Fischelle, another artist pupil of Prof. Rosati, is touring with the Philadelphia Opera Company. She appeared with that ensemble in Philadelphia as Rosalinda in Die Fledermaus, and sang Micaela and Frasquita in Carmen.

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—Virgil Thomson, N. Y. Herald Tribune, Oct. 8, 1942
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ISER SWICA,

teacher in this country of Frederick Lechner, baritone, who made his Metropolitan Opera debut in La Forza del Destino on Nov. 27.

Marcel Salzinger

Marcel Salzinger, formerly leading baritone of the Vienna State Opera, has reopened studios in New York. Mr. Salzinger was for seven years head of the voice and operatic department at the Cleveland Institute of Music where he also produced several operas. In addition to vocal and operatic instruction, Mr. Salzinger will conduct diction classes, coach, and assist artists in program building.

Ernesto Berumen

Benito Lopez, 10-year old pianist, played numbers of Bach, Beethoven, Schumann, Chopin, Debussy, Pinto and Iturbi with good technic, skillful tone production and poetical interpretation on Nov. 14 at the La Forge-Berúmen studios. The audience was large and enthusiastic. The pianist is a pupil of Ernesto Berúmen.

Margaret Henke

Lillian McAlexander lyric soprano, is singing at the Congregational Church of Upper Montclair, N J. Ethel Zione, lyric soprano, was recently heard at a reception and tea in Brooklyn. Fifi Kleosis, 14, appeared recently over WBNY. All are from the studios of Mme. Margaret Henke.

Leopold Starts Series on Wagnerian Music Dramas

Ralph Leopold, pianist-lecturer, and authority on Wagner's music dramas, started a series of Tuesday evening programs on Nov. 23 in Studio 812, Steinway Hall, New York. Mr. Leopold took Das Rheingold as his subject and illustrated his talk with his own transcriptions of excerpts. He will follow this plan in subsequent programs. On Dec. 7, the first act of Die Walküre will be discussed and played. The second and third acts are scheduled for Dec. 14; the first two acts of Siegfried on Jan. 11; the conclusion of this work on Jan 18. Götterdämmerung will also be given in two programs, the first two acts and prologue on Jan. 25 and the remainder on Feb. 1.

Margaret Henderson Smith Heard

Margaret Henderson Smith, soprano, was guest soloist recently in the Elmhurst, L. I., Baptist Church. She also sang for the W.C.T.U. at the Broadway Tabernacle, New York, and at a musicale at the New York home of Mrs. Raymond C. Penfield in connection with the art exhibition honoring Warde Traver. On Nov. 10 Miss Smith was a soloist at the Hotel Plaza.

Mary Hopple in Operetta

En route to the Pacific Coast to appear in the title role of Menotti's The Old Maid and the Thief with the Los Angeles Symphony, Mary Hopple, mezzo-soprano, fulfilled concert engagements. She also sang recently with the Dallas and St. Louis Operas, and appeared in Naughty Marietta and Robin Hood with the Detroit Opera. Miss Hopple is an artist-pupil of Adelaide Gescheidt.

Rose Goldblatt Gives Radio Premiere

Rose Goldblatt, Canadian pianist, on Nov. 5, over the Canadian Broadcasting Corporation, gave the first performance of her arrangement of Corelli's Folies d'Espagne. She also played a Bach Concerto and modern French and Irish works. On Jan. 10, Miss Goldblatt gives a recital at Kingston, Ont. in the Queens University Concert Series.

Collegiate Choral Auditions

Auditions for men in the Collegiate Choral, 150-mixed voice ensemble conducted by Robert Shaw, are being held. Appointments may be made at the office of the Choral, 1697 Broadway, N.Y.C.

Ruth Bradley Appointed

Ruth Bradley has been appointed national chairman of musical therapy of the War Service Committee of the National Federation of Music Clubs.

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Metropolitan Opera

(Continued from page 3)

Tristan under Beecham

On Nov. 24, the opera was Tristan and Isolde, with the familiar Melchior and Traubel as the incalescent love pair. It was reported that the soprano had a cold, but one could not observe any indisposition in her full, rich tones, her easy delivery, and her glowing portrayal. Melchior, the incomparable Tristan, poured out his vocalism with generous freedom and romanticism, and made the text as distinct as it was meaningful. Norman Cordon covered himself with glory as King Marke. It was a moving achievement in singing and impersonation. Thorborg's Brangaene belongs to one of the abiding joys of the Metropolitan. Herbert Janssen rang true as the resonant and devoted Kurvenal. Darcy (Melot) Garris (Shepherd and Sailor's Voice) and Gurney (Steersman) were the rest of the shining cast. Sir Thomas Beecham did a wonderfully impressive feat of conducting, with tempi admirably paced, dynamics tastefully toned, and all the lyric beauty and passionate surge of the imperishable score brought to loveliest realization.

Pons and Peerce in Lucia

Lily Pons, most popular of coloratura sopranos, warbled the embroidered woes of Lucia with her wonted taste and facility. The traditional climax of enthusiasm came after the sparkling Mad Scene. Jan Peece as Edgardo, in best brilliance and feeling, tossed off high-tones with the same easy command that distinguished his lyric line and polished delivery. His acting has improved immeasurably. Leonard Warren's singing in the role of Enrico was one of the highlights of the performance; he has grown into a baritone of the most marked eminence. Moscona sang Raimondo, Thelma Votipka was the Alise, De Paolis did Arturo especially well, and John Dudley made the most of his contributions as Normanno. Cesare Sodero conducted with his habitual solicitude for the singers and for the *melos* of the score.

Szell's Rosenkavalier

The foregoing caption is more or less justified, even though Richard Strauss wrote Der Rosenkavalier. George Szell loomed so high as the conductor and threw himself into the interpretation of the music so intensely, that he seemed to make the opera his own. It sang, it sighed, it exulted under his baton, and always it gave out beauty of sound and perfection of dynamics.

The large cast was *en rapport* with the leader, and memory does not recall a more lilting and rollicking performance of this work at the Metropolitan. Irene Jessner as the Princess, has now moulded her conception of the role into full organity and effect, and sang it with lovely tone and fine eloquence. Emanuel List continually adds new and subtle touches to his already incomparable Baron Ochs, and romped and comicked and danced to the deep delight of the audience. Risë Stevens, (Octavian) and Eleanor Steber (Sophie) again registered strongly with beautifully blended voices and becomingly youthful appearance and action. Walter Olitzki made a keenly etched portrait of Von Faninal, adding greatly to the verity and movement of the play. Thelma Votipka partnered him well as Marianne. Kurt Baum, in the first act tenor solo, "stopped the show," as the saying geos, the listeners giving him prolonged applause for the taste and fervor with which he delivered his short interlude. John Dudley and Emery Darcy were effectively prominent in minor parts. Lother Wallerstein's stage direction and the playing of the orchestra afforded the other joys of the evening.

La Forza del Destino under Walter

The Nov. 27 Saturday matinée of the Verdi musical melodrama presented much excellent singing and acting as credible as possible with such a fustian and unconvincing libretto. Stella Roman did the chief soprano role, and with telling vocalism on the whole, although there was too much use of pianissimo and head tones. Lawrence Tibbett made an imposing picture of the sombre vengeful Don Carlos, and delivered his music with utmost meaning and artistic taste. His big duet with Frederick Jagel (Alvarado) found him matching that tenor in fullness and ring of utterance. Ezio Pinza was a towering and dignified Abbott. Frederick Lechner made his local debut, and as the Marquis revealed a useful voice. Salvatore Baccaloni ran away with the comedy of the opera, and his Friar Melitone had rollicking humor and ideally purposed singing. Anna Kaskas somewhat overdid the impetuosity of Preziosilla. Bruno Walter let the welkin ring with his orchestra and emphasized all the fine frenzies and lyric sobs of the score. After the second act overture the auditors were amused when a lone stentorian voice in the balcony, shouted "Bravo, Bruno."

A Tuneful La Boheme

On Saturday evening, Nov. 27, there was a mellifluous performance of La Boheme, Novotna singing Mimi, and Tokatyan being Rudolfo. Frances Greer scored especially on the acting side, as Musetta, and Valentino as a highly competent Marcello. Cesare Sodero gave a flexible and euphonious account of the fragrant score. Heard in supporting roles were Cordon (Colline), D'Angelo, Oliviero, Pechner, and others. The house was thronged, and standing room was at a premium, boding well for the "Met's" patronage this season.

Liberty Ship Named "Leopold Damrosch" Launched

WILMINGTON, CAL. — A Liberty Ship christened the Leopold Damrosch, for the noted conductor who served as leader of the New York Symphony, Oratorio Society and the Metropolitan Opera in the 'nineties, was launched here on Nov. 25 by the California Shipbuilding Corporation.

Geri Dorsey Makes Debut at Brooklyn Opera

Under the Salmaggi management and at popular prices, a performance of Aida was given at the Brooklyn Academy of Music, Nov. 26. It had especial interest because of the debut of a young American soprano, Geri Dorsey, who assumed the title role. Miss Dorsey, a pupil of Estelle Liebling, sang and acted with correctness and confidence, a warmly-colored voice, tasteful phrasing and sure intonation being among her assets. Pasquale Ferrara was the Radames; Eleanor Knapp, an unusually effective Amneris; and Messrs. Pandisio, Anderson, and Ezzo filled the other main roles.

B. N.

Greenfield to Lead Messiah With Oratorio Society

The annual performance of Handel's Messiah by the New York Oratorio Society will have a new conductor for the first time in 22 years. Alfred M. Greenfield, for 15 years assistant to the late Albert Stoessel, will make his bow as conductor on Dec. 18 in Carnegie Hall. Soloists are Marjorie McClung, soprano; Mary Van Kirk, contralto; Donald Dame, tenor; and Reinald Werrenrath, baritone.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Los Angeles now has the distinction of having two first rate orchestras, both led by American conductors. Werner Janssen, conducting his own Janssen Symphony, began his season a month earlier. Alfred Wallenstein, newly appointed permanent conductor of the Los Angeles Philharmonic Orchestra, opened the latter organization's 25th season with a concert pair Nov. 18-19 in the Philharmonic Auditorium, to the acclaim of a capacity crowd.

From the very first notes it was apparent that here was a different Philharmonic, greatly improved in responsiveness, clear in attacks, sharp in definition of phrasing. It was obvious that the drastic revision of personnel (some 40 new players) had cleared away much dead wood and that the live timber was burgeoning. The ensemble has not yet had sufficient rehearsals, perhaps, to attain a maximum of finesse. But its vitality more than compensated, by comparison with the past.

Wallenstein conducted with decisive and meaningful gestures that evoked instantaneous response. His interpretations were firm and individual, given with musicianly strength, and he brought forth tonal shadings with sure touch. The National Anthem received far the best performance the orchestra has given it, and it was something of an inspiration to observe the conductor singing, too.

Bennett Work in Premiere

First came the world premiere of a strikingly beautiful orchestral version by Robert Russell Bennett of the Bach Cantata 140, Sleepers, Wake. The transcription was rich in texture while retaining the dignity and powerful simplicity of the orginal. Paul Creston's First Symphony, given its first hearing here, proved a frank, straightforward work that posed no technical problems but deftly used its material in a manner that seemed typically American in mood and delivery. It steered a neat course between sentiment and practicality, taking advantage of popular elements with excellent taste.

Wallenstein gave the second suite from Ravel's Daphnis and Chloe a stunning performance, painting its rich tonal colors with a lavish hand. In conclusion was a reading of the Brahms Fourth Symphony that more than made up in exuberance what it lacked in polish.

Janssen's Second

The second program of the Janssen Symphony was prolonged considerably beyond its scheduled time because of the enthusiastic ovations tendered both Soprano Lotte Lehmann and Conductor Janssen by a full house in the Willshire Ebell Theatre, Nov. 14. A few changes in personnel did not affect the signal loveliness of tone and splendid finesse which Janssen elicited from his ensemble. His sure direction evoked a magnificent clarity of interpretation and tonal balance.

First performance of a vigorously marching Overture by Charles Jones stamped it a work worth inclusion in the standard repertory. It held an engagingly carefree spirit and deft instrumentation; the composer took a well deserved bow from the stage. A hauntingly beautiful Brazilian legend, Uirapuru, by Heitor Villa-Lobos was given its first performance in this country. It was a tonal picture painted in the powerful strokes of a genius.

Another first performance here was a strong and noble Prelude and Fugue in E minor of Buxtehude, dextrously orchestrated by Leon Leonardi, who also was applauded in person. In conclusion was a finely dramatic reading of the Sibelius First Symphony.

Mme. Lehmann's delivery of Lieder is that of a great artist, and her group of American songs received the same fine execution, with commendable care in articulation of the English texts. Composer Richard Hageman shared bows for his emotional Music I Heard With You. There were also Thompson's Velvet Shoes and Wolfe's British Children's Prayer, with Schubert, Haydn and Wagner Lieder.

Recital by Marjorie Lawrence

Marjorie Lawrence gave an admirable recital program in the Philharmonic Auditorium on Nov. 15, her soprano voice charged with vitality and enhanced by beautiful enunciation. A recitative and aria from Handel's Belshazzar was followed by a group of Schubert Lieder and songs by Canteloube, Ravel and Nin. Sole American item was Harriet Ware's ballad, This Day Is Mine. For climax was Brünnhilde's Immolation Scene from Wagner's Dusk of the Gods. Gordon Manley accompanied.

New Oratorio

A new oratorio of exceptional value, Hugh Raymond Newson's Three Miracles of Christ, was given its premiere in the Philharmonic Auditorium Nov. 21 with the composer conducting. The music was strong and daring, and equally skilful in both vocal and instrumental treatment. The voice lines had the quality of being augmentations of normal speech, and always flowed naturally.

The three divisions were The Calming of the Sea, The Healing of the Blind Man and The Raising of Lazarus. A narrator (tenor) gave a detached viewpoint to which the Voice of Christ, admirably sung by John Shafer, and several characters added color. Edwin Dunning's rich, warm baritone was particularly effective.

Orchestra Benefit

The annual benefit concert of the Philharmonic Orchestra in Hollywood High School Auditorium Nov. 21, sponsored by the Affiliated Teachers Organizations added $1700 to the orchestra's continuance fund. Lauri Kennedy, principal cellist of the ensemble, was soloist in a fine performance of the Saint-Saëns First Concerto. Wallenstein offered pleasing performances of the Kallinikoff First Symphony and works by Morton Gould, Glazounoff and Gomez.

CLEVELAND

By ROSA H. WIDDER
Cleveland

The third program of the Cleveland Orchestra brought the Overture to Mozart's Don Giovanni and an exquisite performance of his neglected Symphonie Concertante in E flat for violin and viola. Concertmaster Tossy Spivakovsky again displayed his velvety, fine spun tone and superior musicianship in this work. If the viola part played by the new first violist, Marcel Dick, remained somewhat overshadowed, it may also be due to the nature of the instrument. The first score of the season by an American composer was Samuel Barber's appealing and finely constructed Music for a Scene from Shelley. Its fine atmospheric shadings were happily realized; its delicate texture fully maintained. Cesar Franck's Symphony concluded the program.

New Martinu Symphony

On the 25th anniversary of the birth of the Czechoslovakian Republic, the concert was a tribute to that striving country. The large Bohemian population had commissioned Bohuslav Martinu to write a composition for the occasion; it was the composer's Second Symphony, receiving the world premiere in the presence of the composer, who received an enthusiastic reception which he, perceptibly moved, accepted modestly. An ingratiating work of high merit, it combines true melodic gifts with fine contrapuntal knowledge; its occasional dissonances seem logical and unforced. One has the feeling of complete unity of purpose throughout. Smetana's The Moldau added further Bohemian flavor and Schubert's beautiful but repetitious Symphony No. 7 received loving treatment at the hands of conductor and orchestra.

Traubel in Wagner

Wagner evening, the biggest overflow crowd of the season filled every available nook and corner; standees lined the walls. Mr. Leinsdorf found himself in familiar surroundings and conducted with that freedom and abandon born of knowledge and love. Opening with the Flying Dutchman Overture, he proceeded through the Siegfried Idyl to Tristan and Isolde. Helen Traubel, appearing in Cleveland for the first time, sang the Liebstod with her beautifully soaring voice. The second half opened with third act Meistersinger excerpts and through the Rhine Journey arrived at Brünnhilde's Immolation Scene. Here the diva was at her best, and the enthusiasm of the audience showered soloist, conductor and orchestra with rounds of applause.

Museum Brahms Series

Walter Blodgett, newly appointed curator of the Museum of Art, has undertaken an ambitious task in presenting a cycle of 17 Brahms Concerts. Chamber music, organ works and songs will constitute the bulk of the music. In the first of the series the Walden String Quartet, assisted by Mary U. Bennet, pianist, were heard in the B flat quartet and the Piano Quartet in C minor. The second event was an all-Brahms Lieder recital by Bruce Foote, baritone, of Chicago, whose offerings were of high artistic calibre. Mr. Foote also appeared as soloist with Mary Marting, soprano, when Mr. Blodgett directed the St. James Festival Chorus of 80 voices in Brahms' Requiem and Vaughan Williams' Donna Nobis Pacem on All Souls Day.

The third concert in the Museum Cycle was also given by the Walden Quartet, George Waln, clarinetist, of Oberlin. Homer Schmitt performed the Violin Sonata in G; Messrs. Waln, Blodgett and Robert Swenson, cello, were heard in the A minor Clarinet Trio.

In the second event of the Civic Concert Association series, managed by Mrs. Brudno, Vladimir Horowitz dazzled musician and layman alike. If his program did not look too appealing on paper, it needed only his magic fingers to convince one of his super-artistry. The audience clamored for more and six encores followed, climaxed by his own Carmen arrangement.

OPA to Rule on Instruments

At long last musical instruments have come under the province of the Office of Price Administration. P. Fleischmann, regional export chief of the New York office, has had complaints from Swiss dealers, who contended their harmonicas were superior to those produced in South America, and higher prices were charged for the latter.

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Flutist Carries on Traditions

At the age of nineteen, Arthur Lora's initial orchestral appointment was that of first flutist with the New York City Symphony, and he has held that chair in various organizations since. After one season with that orchestra, and another with the State Symphony of New York and Ernst Dohnanyi, he was asked by Carolyn Beebe to become the flutist of the Chamber Music Society of New York. His ten-year association with the Society came to an end when it disbanded. Radio and the NBC Orchestra then held his attention until he became solo flutist with the Metropolitan Opera Orchestra in 1937, the post he holds today.

Mr. Lora is an extremely reserved and modest musician who would much rather just play than spend his time in long-inflated discussion on systems of technique or interpretation. An exponent of the French school of flute-playing, he is helping to carry on the tradition of that school in America.

Besides his playing, the American flutist has a second career, equally as important, and that is teaching. He had studied with Georges Barrere, and after receiving the Artist Diploma of the Institute of Musical Art, became a member of the faculty of the school. That was in 1924.

Doubling in Class

Somehow, Mr. Lora also finds time to teach at the Manhattan School of Music. Just this year he has been appointed to the faculty of the Conservatoire de Musique et D'Arte Dramatique of Montreal.

"Naturally," he admitted, "it is impossible for me to go to Montreal very often during the opera season. I can only do so when such operas are performed in which I am not called upon to play. Meanwhile, an assistant teacher carries on for me."

Mr. Lora is not the only musician in the family. His wife, before their marriage, was the soprano, Gloria La Vey. A brother, Alfred, is a violinist in the Philharmonic-Symphony Orchestra while another brother, Antonio, is a composer-pianist. On Nov. 28, he played the first performance of his brother's Improvisation and Burlesque for flute and piano at the New York Civic Center of Music.

There is one member of the family, however, whose musical taste may be termed dubious. That is his cocker-spaniel, Taffy.

"He likes to listen to every one of my pupils play, but," the flutist laughed, "the moment I start to play he howls unmercifully. But, at that, Taffy's sense of pitch compares favorably with that of many a musician." R. K.

ARTHUR LORA

(Photo by J. Abresch.)

Trapps Join Ski Troops

Rupert and Werner von Trapp, of the famous singing family, have joined the infantry ski-troops of the United States Army.

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LONDON

By HUGH LIVERSIDGE

London

A good deal has been said, and justifiably so, about Britain's feats in carrying on music during the "Blitz." Of course, such conditions do not make for high standards of performances.

This is to be expected, but there is yet another feature. Due to lack of competition, our local soloists have the field to themselves. Many youngsters have leapt to fame and wealth due to war conditions. Consequently they have become conceited and loath to listen to criticism.

While our touring opera companies do good work; anything approaching International Opera is conspicuous by its absence. One of the pleasures I promise myself after the war is to hear again Kipnis as Boris or Sarastro and Lehmann as Leonora or the Marschallin, should that still be possible. Incidentally I was very glad to have good news from Mrs. Kipnis about her husband's activities and to hear of his continued success.

Fine L.P.O. Concert

But there are some bright constellations in our firmament like our famous London Philharmonic Orchestra—although due to the war and lack of international conductors the orchestral playing is not quite so high as in pre-war days.

The most notable concert of the past few weeks was that conducted by Dr. Heinz Unger. The overture to Gluck's Iphigenia had the statuesque beauty that it requires. In Bach's third Brandenburg Concerto the orchestral texture was admirably clear and one could see the working out of the master craftsman's design.

But it was Brahms' fourth symphony which made the most striking appeal. Seldom can poetry and vivacity have been so happily wedded. The third movement however, could have been just a little more *Giocoso* and a little less *Deciso*.

At the conclusion of the concert Dr. Unger received a well earned ovation—rather unusual for these days when such scenes are kept for spheres other than musical ones.

Boosey & Hawkes Series

The Boosey & Hawkes modern music series is another bright feature in our musical life. A recent concert gave us two first performances. Lennox Berkeley's Divertimento for strings gives one the impression that the composer had endeavored to write the kind of music Mozart might have done if he had lived in the Twentieth Century. But to be successful, such an experiment needs Mozart's deft touch and creative genius. If the former quality was occasionally in evidence, there was little of the latter.

On the other hand, Benjamin Britten's Serenade has sincerity as its keynote and genius as its inspiration. It consists of six poems and opens and ends with a beautiful trumpet solo, ably played by Dennis Brain. A Pastoral by Cotton is indeed a beautiful idyll. The resplendent pageantry of Tennyson's Nocturne from The Princess was aptly caught. But should not the soloist have made a diminuendo on the phrase, "Dying, dying, dying?" The poignant, philosophical beauty of Blake's The Sick Rose threw into sharp relief the solemn liturgical power of a 15th Century dirge. The Der Freischütz like setting of Ben Jonson's Hymn to Diane provided a good curtain raiser to the eloquent setting of the Keats sonnet, To Sleep.

This work is undoubtedly one of the most outstanding that we have heard this year and provides a rebuff to those of us who were apt to regard Britten as the spoilt, if clever, boy amongst modern composers.

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New Music Issues Feature American Scores

Books

CAROLS OF THE AGES, by Edna Rait Hutton. Published by Bethany Press, St. Louis. $1.

Issued by the Christian Board of Publication, this 77-page volume tells the stories of many of the best-known Christmas carols and traces the musical sources. As the author points out, excerpts from the book can be used on special occasions in a regular service, the stories being told and the carols sung. The contributions by various nations and religious groups to the Christmas repertoire are noted and, in conclusion, a Candle-Light service with complete directions is given. The book should interest the clergy as well as directors of church choirs.

SPOTLIGHTS ON THE STARS (Metropolitan Opera Guild; $1.) by Mary Ellis Peltz, deals with the personnel, musical and executive, of the Metropolitan Opera House. The 114 pages of the attractively typographed and profusely illustrated little volume make absorbing material for everybody interested in opera as represented and presented at the Metropolitan. Mrs. Peltz' chapters really are Profiles in the modern manner, with shrewd appraisals, personality asides, and storied continuity. She writes with an adroit pen, fluently, authoritatively, and before all things, entertainingly.

BMI HYMNAL, edited by Richard Maxwell. Broadcast Music, Inc., New York, available in paper and cloth binding, $1 and $1.50.

The editor of this compilation culls from Protestant, Roman Catholic and Jewish services hymns which he has been asked to broadcast over a period of five years. As he states in the foreword "it may be said 'all of us' have chosen these songs." A good cross-section of religious songs.

For Brass Ensemble

BRAVURA PRELUDE, by George Frederick McKay. Associated Music Publishers, Inc., New York.

A short, modernistic piece for four trumpets in B flat, four horns in F, two baritones, four trombones, and one or more tubas. It may be done with the multiple brass group of the full band. The effect is lively and brilliant, with much use of consecutive fourths, etc., and an employment of syncopation. The interesting work is dedicated to Frederick Fennell, conductor of the Eastman School Band.

For Clarinet in B Flat and Piano

SONATA, by Leonard Bernstein, M. Witmark & Sons, New York. $2.50.

Two movements *(grazioso and andantino)* make up this score by the new young assistant conductor of the New York Philharmonic, who is extremely versatile also as a composer. His vigorous themes are stated with a certain Bach-like clarity (indeed, in some cases, there is a reminiscent quality.) The developments are logical, and in a slightly polytonal idiom. The work has less of salient profile than Mr. Bernstein's later scores may possess, though it is a promising and able essay. The dedication is to David Oppenheim.

For E Flat Saxophone and Piano

SONATA, by Bernhard Heiden. Schott Edition, Associated Music Publishers, Inc., New York and London. $1.50.

A cheerful, animated score which gives ample opportunity for bravura work by the solo player. It is in three brief movements, a lilting *allegro,* a somewhat plaintive *vivace,* and a final *adagio* which concludes with a short *presto molto vivace* section. There is a family resemblance between the thematic material of the various movements, and, although the motives are not definitely of the jazz school, the contemporary use of the instrument has influenced the writer. A witty and worth while composition.

For Violin and Piano

BALLADE, by Frederick Jacobi. Carl Fischer, Inc., New York, $1.50.

This virtuosic piece abounds in spirited passage work and some modern-sounding progressions, but it is mainly a test of the soloist's ability to maintain the slow, atmospheric character of the work through its many convolutions. The piano part is written with care, as an integral part of the whole. For advanced players, the violin part covers seven pages and is dedicated to Eudice Shapiro.

PERPETUUM MOBILE, by Johann Strauss, tr. for violin and piano by Louis Persinger. Carl Fischer, Inc., New York, $1.

Strauss' impish orchestral piece makes a lively and technically exacting violin solo. Mr. Persinger, naturally, has given much of it to staccato playing, with occasional effective double-stopping. It is for advanced players, but for such, should be a genial and highly satisfactory concert number.

Damrosch Writes Ballad on Theme of Dunkirk

DUNKIRK, by Walter Damrosch; a setting of a ballad by Robert Nathan, for medium voice, chorus in unison with string orchestra, piano and (ad lib.) kettledrums. G. Schirmer, Inc., $1.

This twenty-page score is a faithful musical accompaniment to the unpretentious narrative of a boy of sixteen and his younger sister who took part in the Dunkirk rescue. It tells how, at the end, mist comes down and they steered home safely, with seafaring heroes of the past at their elbow. The words are simple and the setting is plain, but it rises to considerable dramatic effect at the close. A timely novelty.

For Tenor and Piano

SEVEN SONNETS OF MICHELANGELO, Op. 22, by Benjamin Britten. Winthrop Rogers Edition, Boosey & Hawkes, Inc., New York. $1.50.

Mr. Britten has composed touching and dramatic settings of these lofty sonnets by the famed Renaissance artist (the cover design reproduces a detail from the latter's Libyan Sibyl). The music is designed with conscious artfulness, and the contrasting poems arranged so as to alternate between drama and pathos. Mr. Britten is at his best when he is simple—as in the fine love verses in Sonnet 31, and best of all is the graceful serenade setting of Sonnet 38. The idiom is in a mildly dissonant vein. The Italian texts are used throughout, but free English translations by Elizabeth Mayer and Peter Pears, form the preface.

Songs

POOR MOURNER'S GOT A HOME AT LAST, Negro Spiritual, arranged for voice and piano by Gustav Klemm. Oliver Ditson Co., Theodore Presser Co., distributors. 50 cents.

This number starts with effective humming motives, and has most interesting syncopated measures. The general mood is one of pathos, the tempo slow. The ending is in a minor mode. Range, C to E flat.

THEY SPEAK TO ME OF LOVE, words and music by Louise C. Fitch. Edward Schuberth & Co., Inc., New York. 50 cents.

Dramatic in poem and setting, the work has a somewhat limited vocal range without unfavorable effect.

O PERFECT LOVE, by Glenn E. Shaw. J. Fischer & Bro., New York, 50 cents.

This wedding number is given an effective and not difficult setting that can be used by male and female soloists.

I WILL LIFT UP MINE EYES, by Gerry Erwin. Broadcast Music, Inc., New York, 50 cents.

A dramatic setting of Psalm 121 which baritones should find welcome in their repertoire.

I MISS YOU, song, with music by Pietro Yon, words by Jessie Gresham. Oliver Ditson Co., Theodore Presser Co., distributors. 60 cents.

A sincere and touching song by the late Pietro Yon, this would offer an excellent and moving work especially in an English group or a ballad series. Range, B to E.

HIGH FLIGHT, music by John Sacco, words by John Gillespie Magee, Jr. G. Schirmer, Inc., New York. 50 cents.

A rousing song hymning the exhilaration of flight, which lifts to ever-mounting heights, and with bravado sentiments climaxing in the last line "Put out my hand and touched the face of God." A virtuoso piece that could be effective if sung well. Range, C to E flat.

For Piano Solo

PASSACAGLIA, by Walter Piston. Mercury Music Corp., New York. 60 cents.

This new addition to the American Music For Piano series, edited by Gail Kubik, is excellent material for the contemporary group on a recital program. The composer, who is professor of music at Harvard University, adheres to form and at the same time provides melodic and musical interest.

Organ

AT THE CRADLE OF JESUS, by Seth Bingham. J. Fischer & Bro., New York. 60 cents.

A tender, pastoral number which can effectively provide the mood for Christmas services.

SUNRISE, and IN THE CHAPEL, both by Kenneth Walton. Broadcast Music Inc., New York, each 50 cents.

Both have Hammond as well as pipe organ registration indicated. The first is a tone poem describing the passage of the sun from the horizon to its full, flaming glory. The second is based on a hymn-like melody intensified by changes in rhythm and registration.

AVE MARIA, by Schubert, arranged by Adolph Steuterman. Edward Schuberth & Co., Inc., New York, 50 cents.

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LE QUATUOR ALOUETTE, French-Canadian Male Quartet, made their American bow in Town Hall, New York, on Nov. 27 in a program of French-Canadian folk music. The singers are Jules Jacob, tenor; Roger Filiatrualt, baritone; Andre Trotter and Emilie Lamarre, bassos. They have made two European tours and numerous concert and radio appearances.

Reeds are mostly used in this setting of the familiar song.

Two FUGUES, arranged and edited by Joseph Bonnet. J. Fischer & Bro., New York, 75 cents.

Adaptations of the Fugue in F Minor by Joseph Seeger (1716-1782) and that in A flat major by C. Kopriwa (1756-1785). Although both are marked *andante*, the first is flowing in style with a folk-like atmosphere, the second rather more in the chorale pattern.

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With the Publishers

Boosey & Hawkes, Inc., music publishers, are sponsoring a series of three concerts, under the artistic direction of Daniel Saidenberg, devoted to American and English music in the Times Hall on Dec. 13, Jan. 17 and Feb. 21. The first concert will consist of English vocal music performed by the Collegiate Choral under Robert Shaw; the second will feature the Coolidge Quartet and Ruth Posselt and the final offers Daniel Saidenberg and his Little Symphony.

•

Vladimir Dukelsky's Violin Concerto will have its first New York performances by the New York Philharmonic under Artur Rodzinski on Jan. 5 and 7. Ruth Posselt is to be the soloist. Dukelsky's new Cello Concerto, commissioned by Gregor Piatigorsky, is to be introduced by the cellist during the 1944-45 season. Sprague-Coleman, Inc., is the publisher.

•

Three sonatas claimed to have been written by Beethoven at the age of eleven are being published by Leonard Feist's Mercury Music Corporation. The last publication of these sonatas for general circulation dates back to 1783, and was by Bossler of Speyer.

•

The Concerto for Orchestra on Red Army Themes written by Richard Mohaupt for the Am-Rus Music Corp., will be performed by Leopold Stokowski and the NBC Symphony.

•

Associated Music Publishers, Inc., have recently issued a new catalogue of orchestra music. There are approximately 3,000 works listed and about 2,500 are available for rental.

•

Lt. General S. Patton, Jr., is also a poet. His recent poem, God of Battles, so deeply stirred composer Peter de Rose that he asked Mrs. Patton's permission to compose a musical setting. The battle hymn, titled God of Battles (Give Us Victory, Lord), is being published by Robbins Music Corp.

•

Jesu Lullaby, Welsh folk melody, arr. by Griffith J. Jones and published by Galaxy Music Corp., is set for SSA and not SA as announced in the review of Christmas music in the Oct. 20 issue of Musical Courier.

N.F.M.C. Young Artists' Contests Announce Sponsors

Four artist sponsors for its 1945 Biennial Young Artists Auditions are announced by the National Federation of Music Clubs. Following district and state competitions, finals will be held in New York City, according to Ruth M. Ferry, Young Artist Chairman. E. Robert Schmitz is sponsor for the contest in piano; Louis Persinger for violinist, Nevada Van der Veer for women's voice, and Dr. John Hoffmann for men's voice.

Citizens of other countries in the Western hemisphere as well as the United States are eligible. Age limits are 18 to 30. Awards of $1,000 each are offered for piano and violin and of $1,000 for voice. The better instrumentalist qualifies automatically for the Schubert Memorial Award.

The Federation has issued a new booklet designed to assist clubs in arranging programs, Know Your American Music, compiled by Martha Galt. It lists some 1,800 compositions by nearly 900 American composers.

Mana-Zucca Work Played by Many Violinists

Mana-Zucca's Frolic for violin has been played with success by Heifetz, Kolberg and Jacobson. The piece is published by the Boston Music Company.

Phonograph Records Needed

The Camp Hale Music Club, at Camp Hale, Colorado, is in need of phonograph records, particularly Symphonies and other serious music, either as donations or loans. The Club is willing to pay postage for shipping. Address Pfc. Henry C. Burrows, Jr., Camp Hale, Colorado.

New Choral Issues

SATB

GRANT TO US, LORD, by David Stanley Smith. Galaxy Music Corp., New York, 16c.

With tenor (or soprano solo), this setting of the Collect for the Ninth Sunday after Trinity is prayerful in mood and chordal in style.

STILL, STILL WITH THEE, by Henry Jacobsen to the hymn text of Harriet Beecher Stowe. G. Schirmer, Inc., New York, 15c.

Two verses have a similar setting before key and rhythmic changes for the final stanza which is somewhat broader in style.

CONFESSION, Czech folksong, arranged by H. A. Schimmerling with English adaptation by Olga Paul. Edward B. Marks Music Corp., New York, 15c.

Another in the series of arrangements of folk airs from this now subjugated nation. The middle section has lines for both both three-part female and four-part male groups, with a brief excursion into three-part mixed before the final phrase in the original setting. The text is humorous.

SONG OF THE FLAME, by Herbert Stothart and George Gershwin, the words by Otto Harbach and Oscar Hammerstein, the setting freely arranged by Gregory Stone. Harms, Inc., New York, 18c.

The familiar number from the Broadway show is transcribed in a not too difficult arrangement for the Harms Library.

ESTRELLITA, by Manuel M. Ponce in an arrangement by William Stickles with English words by Mme. M. Brull. Associated Music Publishers, Inc., New York, 20c. Also set for seven-part mixed chorus, and for three-part female group, the latter at 15c.

This ever-popular song is thus made available for almost any possible combination.

SSA

OFT IN THE STILLY NIGHT, traditional Irish setting of Thomas Moore as arranged by Harry Robert Wilson. Carl Fischer, Inc., New York, 15c.

Alto and soprano solos are provided together with brief humming episodes. A good a cappella number in which the arranger has gone to the trouble of indicating the breathing breaks.

TO A SNOW FLAKE, by Augusta Tollefsen. Composers Press, Inc., New York, 12c.

A companion number to Winter by the same composer. A sprightly scherzo-like brevity with staccato and legato admirably admixed against an arpeggio accompaniment. Women's choruses will like this.

COME, BELOVED (Care Selve) from Handel's Atalanta arranged by Henry P. Cross who also provides the English text. J. Fischer & Bro., New York, 15c.

The arrangement is not difficult and provides freedom of movement for the three parts.

TBB

ASLEEP IN THE DEEP, by H. W. Petrie, text by Arthur J. Lamb, arranged by Douglas MacLean. M. Witmark & Sons, New York, 15c.

The melody is confined to the second bass with the tenor and first bass humming and providing staccato rhythmic accents.

TTBB

SHINE ON, HARVEST MOON, the Nora Bayes-Jack Norworth popular ditty as arranged by Douglas MacLean. Remick Music Corp., New York, 15c.

The melodic line remains throughout in the second tenor with the other parts moving in orthodox manner.

MY HEART'S WITH YOU, by Paul Koepke. Oliver Ditson Company, Philadelphia, 15c.

A moodful number which necessitates expressive interpretation to make it effective.

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PIANO SOLOS

IN THE GLEN, by Louis Sugarman. Edward B. Marks Corp. 30 cents.

The piece is well described by its subtitle, Irish Country Dance. The triplet rhythm which is so effective in the Irish folk dances is used as a vehicle for this rollicking dance tune. Written in the key of D flat, its key changes are consistent with the character of the piece and its pianistic quality. It is a number to hold the interest of an audience and, if assigned to a good pupil of late third grade or over, the problem of sustaining interest in music lessons may be forgotten. It is not a piece for small children, as there are octaves and large broken chord groups to be reached.

GAVOTTE, by Johann Phillipp Kirnberger, adapted by George Pratt Maxim. Arthur P. Schmidt Co. 30 cents. Grades 3B to 4C.

Johann Phillip Kirnberger, 1721-1783, wrote a great deal of music of which we hear little today. This adaptation of his gavotte, two pages in length, is an agreeable and melodious piano piece. Directions are given for performance of the trill which occurs several times in easy form. The student should find much enjoyment in its study as well as a sense of having accomplished something worth while.

CUBANERA, by Howard Savage. The Willis Music Co. 30 cents.

A tango, grade three, in G minor and G major. A rhythmic figure, two measures in length, is repeated throughout the piece and it is a tribute to the melodic inventiveness of the composer that the three page piece never becomes monotonous. The contrasting legato and staccato of treble and bass illustrate a point in teaching the independent action of left and right hand. One feels that the atmosphere of the piece is authentic, beyond the mere use of a characteristic rhythm. A good reception by students is assured.

NIGHT HYMN AT SEA, by Lee Pattison. Clayton F. Summy Co. 25 cents.

One page, in the key of D minor, grade three, 6/8 rhythm. An original number in the form of a prelude. The introductory and closing sections are built around the parallel major and minor triads. A chord study of smooth and subtle modulations, the piece expresses the solemn and mysterious and yet peaceful mood of the sea. It is suggested as the first of two or more numbers to be memorized and played by the student of average gifts who sets high standards for himself in music to be played for friends or audience.

LAUGHING FINGERS, by Mark Nevin. Schroeder and Gunther. 30 cents.

In the key of G major, 2 pages, grade 2C and up. A fast, showy piece which is much easier than it seems because the melody follows a line of broken chords which fall easily under the hand. The rhythm follows a syncopated pattern which is popular and amusing and gives meaning to the title of the piece. An educational piece providing recreation and yet as sound as any study in its development of a piano technic. Light, interesting and modern, it makes its contribution to lightening the work for young students and solving the practice problem.

VIENNA DREAMS, by Sigmund Romberg. Adapted for piano solo by Henry Levine. Harms, Inc. 50 cents.

The literature for piano is enriched by the arrangement of this melody for piano solo. In the first section the right hand supports the accompaniment with ingenious counter figures. The second section is played slowly in Viennese waltz style. Excellent for study in pedaling and phrasing and a special treat for the music lover who finds pleasure and relaxation in music study.

THE MARINES' HYMN, official song of the United States Marine Corps, arranged by Hugo Frey. Robbins Music Corp. 40 cents.

One of the best marching songs ever written, arranged for the first grade, words of the song included. The melody is presented for the most part in single notes with a simple accompaniment. Most students will play this arrangement well after about six months of study.

IN THE ORIENT, by Clara Kora Novich. The Composers Press. 30 cents.

In the key of E minor, two pages, 2/4 rhythm, grade 2. A rhythmic figure in staccato eighth notes imitates the steady trot of the jinrickshaw man. Among other educational benefits quick changes of pace occur and teachers of young children will appreciate this feature, which is needed but rather rare in easy pieces. Youngsters will find in the piece the Oriental and mysterious flavor promised in the title and cover design.

THREE PRELUDES, by Dorothy M. Priesing. G. Schirmer, Inc. Prelude in D flat, 50 cents. Prelude in C minor 45 cents. Prelude in A minor, 45 cents.

These preludes are for advanced pupils. They possess an originality and refinement which commends them to pianists and teachers alike. The prelude in D flat is five pages in length and performance depends on bringing out a melody first with the thumb and then with the fifth finger—later three notes in the left hand against two in the right. The other two preludes are two pages in length. Well contrasted, the three form a splendid recital group.

VIOLA, by Bill Gillock. Elkan Vogel Co. 30 cents.

Two pages, in the key of E flat major, grade 2C and up. In the first part the left hand plays a melody in the middle register of the piano, while in the second part, the melody is played by the right hand and the left hand responds with simple chords moving chromatically. A simple and melodic piece with appeal for the musical student of any age group whose technic does not permit speed or complicated rhythms.

SKYLARK, by Victor Miller. Broadcast Music Inc. 50 cents.

Ballet waltz in the key G flat, early fourth grade. This piece is one of that light and agreeable variety, which in other times might have been known as salon music. The chromatic progressions of chords are skillfully handled so that, although the piece may be called modern in style, it has that harmonious texture which students find so attractive. Success is predicted for this new number once it is used, since it has qualities which make it a repeat number in the studio and in recital.

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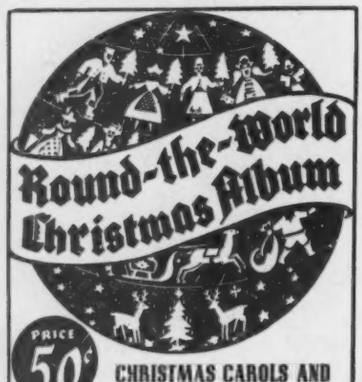
a group of the 25 youngsters whose parents took advantage of the Indianapolis Symphony's "nursery" to leave their youngsters on Sunday afternoon while they attended the concerts. The children apparently are as much satisfied with their "parent" as their own parents are with Dr. Sevitzky's conducting of his orchestra. (Fitch Photo.)



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BERNICE FROST SAYS . . .

Double Thirds

A young man who plays unusually well has been studying with me for about a year. Recently we have been working on scales in double thirds. I am beginning to sense that he feels we are spending too much time on them, although he makes no comment and prepares each lesson well. His attitude is so splendid, I do not want him to become dissatisfied. Am I being too pedantic in having him go through all the scales in double thirds, What do you suggest? J. A.

It is not necessary for your pupil to complete all of the scales in double thirds now. Drop them and go back to them later. In the meantime select some pieces which have passages in double thirds, both legato and staccato, slow and fast, and he will realize he cannot play them well and will understand his need for this work. Take out these passages and make exercises from them, and you will both see a practical and working improvement.

Need of Harmony

I am sure you can help me with an older pupil who has difficulty in memorizing. The lady is middle-aged and plays advanced music with good feeling and fairly good technic. I have suggested many times that she study harmony to help her in her memory work, but she feels it is "too late" for her to take up a new subject. Should I insist on this or go along without memory work? L. A. S.

It is unwise to "insist" on anything with any pupil, but especially with a grown-up. Try giving her the fundamentals of harmony at her piano lessons, very little at a time, and she will soon have enough to help her memorizing and not know she has "taken up a new subject."

Bourrées and Gavottes

Can you give me the differences to be outlined in teaching Bourrées and Gavottes? What should one especially stress in using these? H. H. L.

The Bourrée is a dance of French origin, although some authorities say it originated in Spain. It should be played in a fast tempo. It begins on the last quarter of the measure and has a smooth flowing style. The Gavotte, also of French origin, should be played moderately fast. It begins on the third quarter of the measure and has a joyous, almost skipping style. In teaching these two forms, I should stress their style, particularly as you will find many of them have the sume tempo marks, a fact which is often questioned. It would be well for you to read more on this subject.

Hands Exactly Together

An adult pupil, who has for two years played the piano without a teacher, has recently come to me for study. He is very musical but has many careless habits. I find improvement in all but the habit of not playing his hands exactly together. I have tried everything I know. Can you give me some help with this? J. C. D.

This lack of playing hands together is no doubt partly due to careless playing before this young man became your pupil. There is a lack of "playing control" as well as an undeveloped listening process. This cannot be corrected until the pupil can at all times hear whether or not his hands are playing exactly together. I suggest you play for him two tones, such as a very slow scale in sixths, asking the pupil to tell you when the tones are and are not played together. When he can hear what you play, let him do the same playing. Let his fingers rest on the keys, wait a second, then play the two tones. Have him do this slowly and often, and I am sure you will see improvement.

Man or Woman Teacher?

As I am not a teacher of young children, a friend has asked me to help her select one for her five-year-old son. The selection lies between two teachers, the only two in her city who teach young children. One is a woman, the other a man. Both are family friends. Can you offer a way for her to choose the one better suited for her son and the manner in which she might tactfully make her selection known to both teachers? D. E.

If these two teachers are equally well equipped professionally, the difference in personalities should aid greatly in the selection. If it seems impossible to reach a decision in this matter, let the boy choose the one he wishes to study with. Since they are family friends, he should know them well and make perhaps a temporary decision. If these teachers are sincerely close friends, there should be a complete understanding, without any explanations, of whatever decision is made.

Sight Reading

I have been trying to improve the sight reading of an older young man advanced in piano. He scorns the easier music I give him for sight reading, so there has been no improvement for some time. Any suggestions will be most welcome. G. C.

Spend part of each lesson reading duets, insisting upon no stops regardless of the mistakes. Use the same procedure with solo pieces. In time the pupil may become aware that he does make mistakes and change his attitude. Select only music with adult title pages and subjects.

Baseball and Football

Not being interested in sports, I suppose I am prejudiced in my thoughts as well as in my action, but my greatest annoyance in teaching is with the high school boys who do not practice and do not come for their lessons on time due to baseball and football after school. I am fond of these boys, although they really show no attempt to cooperate in piano work. Should I suggest that they discontinue their lessons? P. K. C.

Schedule their lessons when they will not conflict with these games and suggest to the parents that they plan practice periods at home in the same way. I have two senior high school boy pupils who for the fourth year are not resuming lessons until the football season is over.

A few weeks ago a boy of this age came for his lesson in a most vexed state of mind because his mother had insisted he take his lesson instead of listening to the World Series broadcast, as he wanted to do. I told him I had been wishing I could listen to the game (which was the truth), so we forgot the piano lesson and had a grand time listening to it together. He went home then, and has since been practicing as never before in our three years of work. Do not suggest that your boys discontinue their piano lessons, but try and meet them half way.

Pre-School Piano Study

My three and a half year old daughter seems to enjoy music more than other children I know in this age group. I have been seriously considering whether or not I should have her take piano lessons. I have been told she is much too young for piano study. Do you think I should wait until she is older, and, if so, how much older? L. D.

There is no reason for your young daughter not to study music at the age of three and a half. Many children begin at two years of age. However, you must choose a teacher who is thoroughly and specially trained for this type of teaching and one who is sincerely fond of very young children. I am sure you realize that music lessons for pre-school children consist mainly in creating a love of and interest in music through singing, rhythm games, appreciation approaches, etc., with some piano playing by rote.

Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Educators' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

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SCHOOL AND COLLEGE

New Juilliard Centre at Southwestern College

The Juilliard School of Music through its Extension Department has established a new music center at Southwestern College in Memphis, Tenn., Ernest Hutcheson, president of the School has announced.

Fourteen such centers throughout the country have been started since 1929. The policy of the school has been not alone to train talent for public performance and teaching but to lay the ground work for audiences that will be ready to receive these performers and teachers. The first experimental centers were established in Atlanta, Ga. and at the George Peabody College for Teachers in Nashville, Tenn. In each case the request for help and direction originated with the community. The Juilliard thereupon sent a representative from the Graduate School to cooperate with existing musical agencies to organize and train chamber music groups and choral classes, give public concerts, recitals for children, lectures on music history and appreciation, and, in several instances, to develop symphony orchestras. Sometimes the representatives have been assigned to the music department of a college. In all of these activities stress has been laid on the importance of developing a coordinated music expression from what already exists as native material in the community.

Hutcheson Receives Degree at University of Pennsylvania

President Ernest Hutcheson of the Juilliard School received the Mus.D. degree at the commencement of the University of Pennsylvania. The exercises marked the conclusion of the summer term. There were 351 students graduated. Provost George McClelland, presenting Dr. Hutcheson to President Gates, cited his activities as pianist, composer and teacher.

The first orchestral concert of the season at the Juilliard School took the form of a memorial to Albert Stoessel who, for 16 years, conducted the orchestra. The program on Nov. 12 was conducted by Willem Willeke with Dean Oscar Wagner of the Graduate School, as soloist in Mr. Stoessel's Concerto Grosso. The women's chorus sang Rest Here in Peace from Bach's St. John Passion as arranged by Igor Buketoff. The second symphony of Brahms and Mr. Stoessel's arrangement of the passacaglia in C minor of Bach were the other numbers. John Erskine paid tribute to Mr. Stoessel in a brief address.

Defauw and Lange Named to University of Chicago

CHICAGO.—President Robert M. Hutchins of the University of Chicago, has announced the appointment of Desire Defauw, musical director and Hans Lange, associate conductor of the Chicago Symphony to the faculty.

Mr. Defauw was named adviser in music, the post held by the later Dr. Frederick A. Stock, his predecessor as conductor of the orchestra. Mr. Lange is director of instrumental music and will conduct the Chamber Orchestra and the Campus Orchestra, both new ensembles. The first is to comprise selected players and the second takes the place of the University of Chicago Symphony. The appointments are styled initial steps in expanding the musical activities of the university.

Cecil M. Smith, executive secretary of the music department, announces that, four Composers' Concerts are to be presented under the direction of Remi Gassmann, instructor, and director of the Composers Seminar. The first, on Dec. 10, will present Darius Milhaud, French composer-pianist, in a program of his works. On Jan. 21, compositions of Igor Stravinsky will be played. On the preceding day, Stravinsky speaks under the auspices of the Moody Foundation. Paul Hindemith's Ludus Tonalis will be premiered on Feb. 8, with Willard MacGregor, pianist, as soloist. American composers will be heard on April 7. Mr. Lange conducts on each occasion.

Damrosch Memorial Held at Institute of Musical Art

The annual memorial concert for Dr. Frank Damrosch, founder of the Institute of Musical Art of the Juilliard School, was held on Nov. 19. Willem Willeke conducted the orchestra in Mozart's Eine Kleine Nachtmusik and Beethoven's Second Symphony. Donald Dame, Metropolitan Opera tenor, sang a group of songs.

Dean Virginia Gildersleeve of Barnard College addressed the students on Nov. 18 at a noon assembly on Music in Wartime. Mrs. John DeWitt Peltz, of the Metropolitan Opera Guild, spoke on Nov. 11 on the CDVO. Clifton Fadiman was the speaker at a National War Fund rally.

Benny Goodman concluded his discussion and criticism classes at the Institute on Dec. 1. His final lectures were on Improvisation, and Theory and Application.

Westchester Conservatory Gives Community Program

WHITE PLAINS, N. Y.—Members of the faculty of the Westchester Conservatory of Music presented a program for the Gedney Farms Association. Michael Pollon and William Sauber, duo-pianists, Margot Rebell, soprano, and a trio comprising Mikhail Sheyne, pianist and director of the conservatory; Boris Koutzen, violinist, and Janos Scholz, cellist, participated.

Mr. Sheyne recently gave a concert for students at Barnard College of Columbia University.

The 70th annual student recital was held on Nov. 14. Bruno Eisner, of the faculty, assisted in two-piano numbers.

Cleveland Institute Hears Marie S. Kraft Recital

CLEVELAND.—In the first faculty recital of the season, Marie Simmelink Kraft won enthusiastic approval when she appeared in Willard Clapp Hall at the Cleveland Institute of Music. Mrs. Kraft revealed herself as a notable interpreter of songs of varied styles. A group of Faure, all sung in impeccable French and projected with warmth and understanding, was followed by a miscellaneous section by Ives, Diamond, Theodore Chanler, Arthur Shepherd and Herbert Elwell. The two latter composers were at the piano for their numbers. The Shepard song and Mr. Elwell's The Palatine were premiered. Marianne Matousek was the regular accompanist.

Mr. Elwell on Dec. 10 conducts the Institute's orchestra. A piano recital will be given by Leonard Shure on Dec. 15.

Music School Settlement Lists Sunday Series

Another series of Sunday night concerts, by the Mozart Chamber Orchestra, opens tonight (Dec. 5) at the Playhouse, New York, under the auspices of the Music School of Henry St. Settlement. The orchestra of teachers and advanced students will be directed by Robert Scholz. Stuart Canin and Helen Kwalwasser are soloists in Bach's Concerto for Two Violins and Strings. Other concerts will be on March 5 and April 23.

Peabody Plans New Semester

The second semester will open on Feb. 1 at the Peabody Conservatory of Music, Baltimore, Md. Continuing the expansion program, Director Reginald Stewart has augmented the public school music department. New faculty members are Nadia Boulanger, Harold Bauer, Charles M. Courboin, Roman Totenberg, Renee Longy Miquelle, Ifor Jones and the members of the Musical Art Quartet. Virginia Carty, dean, reports an increasing number of applications for matriculation.

Associated Teachers Hear Talk on Music Therapy

At the recent meeting in Steinway Hall, the Associated Music Teachers League, Ruth Bradley president, heard Harriet Ayer Seymour, director of the National Foundation of Musical Therapy, discuss that subject. Charles J. Beetz, chairman of the league's committee on musical therapy, introduced her. Selma Kramer, pianist, played numbers of Scarlatti, Beethoven, Chopin, Paganini-Liszt and Jean Francaix. Rose Raymond presided.

Brooklyn Teachers Conduct Round Table Sessions

A round table discussion on the question of piano study preceding that of violin was held at the Nov. 18 meeting of the Brooklyn Music Teachers Guild, Carl Tollefsen, president, at the Brooklyn Academy of Music. Anita Palmer, Edith Otis, Emily Frantz and Dorothy Jenks were the speakers. On Nov. 21 a forum on string playing was held with Leon Barzin as leader. Other speakers were William Primrose, Felix Salmond and Milton Katims.

Leopold in Stamp Concert

Ralph Leopold was heard on Nov. 14 at the Brooklyn Museum in the War Stamp Concert Series. He played works of Bach-d'Albert, Chopin, Liszt, Jongen, and his own arrangement of a Lullaby by Delius and his transcription of the Daybreak Scene from Wagner's Götterdämmerung. Mr. Leopold was assisting soloist on Nov. 30 in the Franck Quintet for piano and strings with the Brooklyn Chamber Music Society in the Academy of Music. He also appeared at the Stage Door Canteen, New York.

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How, then, could you possibly give a better present than Bonds, Bonds, Bonds? Give them to each member of the family. Give them to your friends. Give them to *everybody*.

Give War Bonds for Christmas

The Musical Courier

This advertisement prepared under the auspices of the U. S. Treasury Department and the War Advertising Council.

Gen. Platoff DON COSSACK Russian Male Chorus

"BETTER THAN EVER"
is the verdict of public and press throughout the nation—Attested by capacity crowds and Press Notices.

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N. KOSTRUKOFF
Conductor

A brilliant ensemble of singers and dancers

"4,000 people were on the edge of their chairs—it has been years since I have had an attraction that was so completely satisfactory." —*V. C. Futrelle, Grand Rapids, Mich., November 27, 1943*

91 engagements booked during first 15 weeks of their current transcontinental tour

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"The versatile vocalists of the choir, each a soloist in his own right, made happy and merry a huge audience in the Civic Opera House." —*Chicago Herald American*

"A superlative performance. Nicholas Kostrukoff, the director, has wrought something of a musical miracle."—*Memphis Press Scimitar*

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